

JUNE

APOLLO

1951

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

NEW YORK



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CONTENTS

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Vol. LIII. No. 316

June, 1951

	PAGE
Current Shows and Comments. By PERSPEX	147
Shafts from Apollo's Bow	149
The Artist and Society. By VISCOUNT SAMUEL, G.C.B., G.B.E.	150
Anchor Marked Chelsea Porcelain—Some Heresies. By GEORGE SAVAGE	151
Charles Cooper Henderson—A Gifted Artist of the XIXth Century. By JACK GILBEY	155
Carlton House. By NORMAN PROUTING	157
Worcester and Wedgwood. By M.A.Q.	164
Collecting English Drinking Glasses in the XXth Century—Part I. By E. J. MARSHALL	165
A.B.C. of English Furniture	169
Books and the Festival. By HORACE SHIPP	171
Sale Room Notes and Prices. By BRICOLEUR	175

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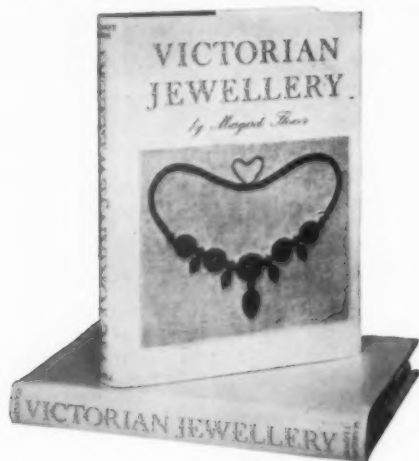
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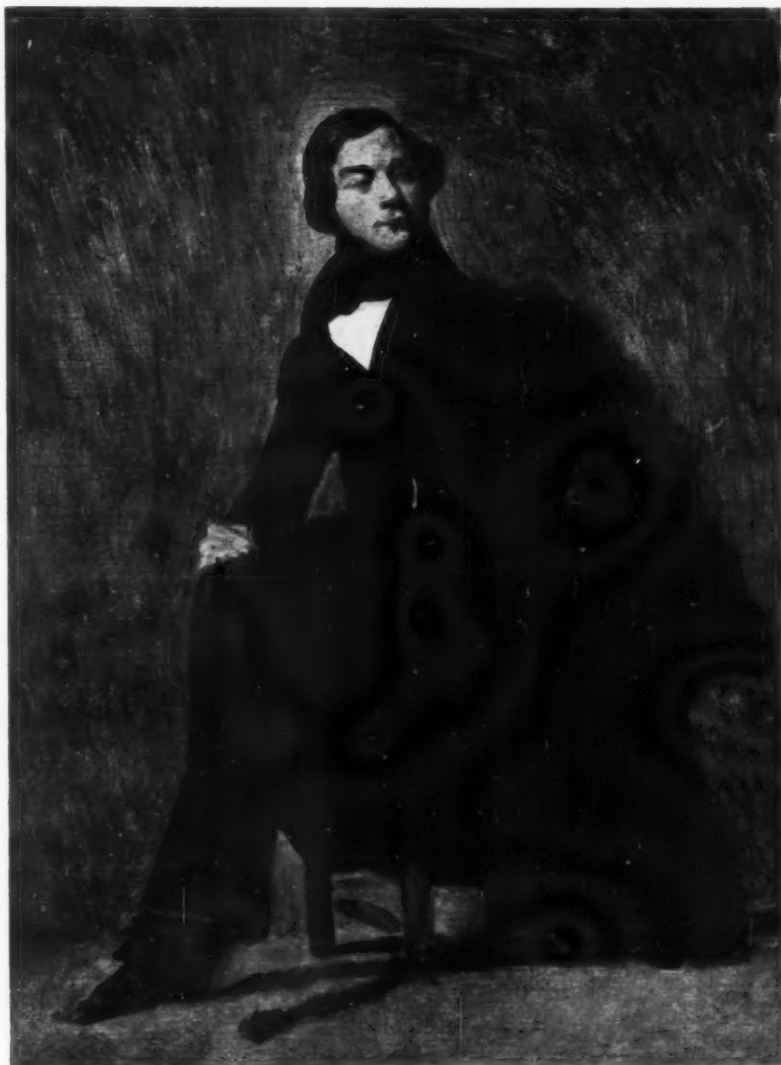
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CURRENT SHOWS AND COMMENTS BY PERSPEX

"LOOK UPON THIS PICTURE, AND ON THAT."



PORTRAIT D'HOMME. BY COROT.

From the Exhibition, "Gericault to Renoir," at the Lefevre Gallery.

PERSPEX's choice for the Picture of the Month.

PITY the poor critic! At the moment the art season is in full flower, and in the London galleries (excluding, of course, the great public ones) there is something over four thousand pictures on exhibit: this at a very conservative estimate. To this may be added several hundred pieces of sculpture. These offerings vacillate between the most photographic representation of the duller contributions of, say, the Royal Academy, to the even duller doodling of the most advanced abstractionists whose subconscious guides the brush but, alas, has never been to an art school. Happily, somewhere between these extremes there is a body of less tiresome work: offerings of Old Master paintings; intriguing working out of the traditional by contemporary artists; experimentalism which does

not offend the eye or insult the mind; good craftsmanship on a variety of planes.

Should one start at the Royal Academy or with that Anthology of British Painting under the Council of Arts auspices in the New Burlington? With the Petworth Turners at the Tate, or with the Henry Moore Retrospective Exhibition in the near-by rooms there? With the Lawrences at Agnews, or Five Irishmen at Tooth's? With the Royal British Artists at Suffolk Street or the French at the Lefevre?

It is a conventional critical attitude to assume that the Royal Academy is of no artistic importance whatever, an attitude which is, of course, sheer nonsense. In nearly thirteen hundred exhibits there is a good deal of unimportant work, which one passes with a casual glance to pause at the other, more exciting pieces. It is rather a pity that the tendency is growing for the artists to re-exhibit things we have already seen in one-man shows; but, on the other hand, so many people go to the R.A. Summer exhibitions who, unfortunately, never dream of going into a private gallery (even when it is free) that there may be something to be said for the second showing. We must realise, however, that the same picture by the same artist is neither better nor worse on the walls of Burlington House than it is at, say, the Lefevre or Leicester Gallery; and that among the Associate Members at least there are an impressive number of men whose work in one-man shows they have praised. One goes there, too, to see art in the most exact academic tradition: the portraiture of James Gunn, for example, the water-colour of Russell Flint, the landscape of Bertram Priestman or Philip Connard, the sculpture of Reid Dick. Any catholic attitude to art must of needs concern itself with this, and the fact that the artists know their job as craftsmen is not really against them. Sir Alfred Munnings' *jeu d'esprit* in titling his picture "Ecole de Newbury" is matter for thought as well as for amusement. Happily the R.A. is still fulfilling its own particular function of defence of the academic though "slowly broadening down" to include the more experimental men and schools when they have cut their wisdom teeth.

In pursuance of contrasts one can go to the New Burlington and see the First Anthology of British Painting staged as a Festival show by the Arts Council. It was a good idea to invite one Art Director to make his individual choice; an even better idea to ask another Art Director, not so far out on the left, to make a Second Anthology to follow this. So David Baxandall of Manchester is given his hand, and Hugh Scrutton of Whitechapel is to follow. The Manchester selection gives a fairly comprehensive idea of the contemporary offering. Ben Nicholson, Graham Sutherland, Victor Pasmore, abstractions; Paul Nash's Surrealism; Piper's romanticism; Robert MacBryde and Robert Colquhoun's semi-cubism; Frances Hodgkins and Ivon Hitchens, David Jones, John Craxton, Francis Bacon,

Christopher Wood, Matthew Smith, Stanley Spencer: it is an excellent choice of representative artists and the most typical of their works. The cult of the ugly-ugly in some of these painters repels me personally. MacBryde and Colquhoun, for example, seem to me merely hideous without technical design, or other qualities to compensate for the missing beauty. I would say the same of the two Christ pictures by Stanley Spencer, though one accepts the naive vision of the "Village in Heaven"—whilst piously hoping that it will not really be as bad as that. Nor does Graham Sutherland "speak to my condition," to use a Quaker phrase. I know that this is called "significant colour and form" by the knowing ones, but it signifies precisely nothing to me, nor is it pleasing in itself. Ivon Hitchens, on the other hand, is invariably pleasing in colour, suggestive in form, and significant in that he does release the imagination into those wooded glades and beside those still waters. The same is true in another way with John Piper; and Paul Nash certainly has significance of something, for, as Harold Acton has recently pointed out, "significant" must be followed by "of."

In the older art, before this word significant was either worked or overworked, the painting or sculpture did signify nature, nature inevitably presented with a choice of essentials and thereby a clarification inherent in scale and medium. It is the tension between these elements, and the evidence of the artist's personality and method which gives us our delight. Our imaginations are freed as we see through the eyes of another and the manifestation of a mind concentrated by the visual. One accepts this without necessarily analysing it, at any show of Old Masters. There is this month the exhibition at Paul Larsen's Gallery which has become an annual event in the London art world. The most exciting offering there is the version by Pieter Brueghel the Younger of the famous "Peasants' Dance," which we reproduce on our cover; but with this there is a choice selection of good things. Among them I noticed particularly two works by that rare master, the XVIIIth century Englishman Thomas Keyse, whose links with Dutch XVIIth century masters tease the mind, for so far we know very little about him. A fine flowerpiece by Blain de Fontenay; a Still Life by Balthasar van der Art; another mystery work, a landscape by the master we call "P.P." from his monogram which recalls van Goyen but—O, voice of heresy!—has more pleasing colour; and, not least, an anonymous early portrait of Henry VIII which came from the Earl of Gosford Collection: these make a notable lead in an exhibition of many good things.

Last month I mentioned the promise of some hitherto unexhibited works by Richard Wilson at the new J. A. Tooth Galleries in Cork Street. These, with paintings related in spirit by Gaspard Poussin, Salvator Rosa, and Jacob Ruysdael, constituted their opening exhibition. The Wilsons come from the Earl of Wicklow's collection in which they have been since the first Viscount, then Ralph Howard, commissioned them from Wilson in Rome just two hundred years ago. They are important in the whole Wilson story, but are not the period of Wilson which excites me personally. One so inevitably compares his final glorious stage with this. I did like two portrait heads, which reminded me what a portraitist he might have been in that age when portraiture meant a fortune. I was thrilled, too, by a magnificent landscape by Gaspard Poussin which came from the Woburn Abbey pictures in the Bedford sale. A lovely picture. There were also two Salvator Rosa's, one of which had a brilliant simplification of the structure of the cliffs. It was a noteworthy opening to these new galleries.

We are promised yet another centre devoted to Old Masters, for David Koetser, who has his gallery already in New York, has built new premises in Rose and Crown Yard opposite the old Christie's building in King Street, where he plans to start with an exhibition of Dutch paintings. This is an interesting east-west crossing of the Atlantic and we welcome Mr. Koetser on this side. Incidentally, I hear that Christie's themselves have their licence to rebuild their famous old premises and are starting right away to do so. In this same corner of St. James's, also, Spinks have now completed the whole of the repairs of their badly war-damaged premises, wherein however, they managed to carry on so as not to interrupt a business now 180 years old. Their opening picture exhibition is one of English water-colours, with some delightful things in it, including some especially fine Gainsboroughs, some Turners, and an important John Robert Cozens. It is good to have the whole of these famous rooms in operation again, and lovers not only of pictures but of the precious works of art of many kinds for which the house has so long been famous will rejoice in its complete rehabilitation. Before we leave this corner of St. James's and this note of gossip of events, may I mention the forthcoming exhibition of Old Masters at Leggatt's which is to open towards the end of the month. They plan to show XVIIth and early XIXth century English painting which will

demonstrate that great period particularly to our visitors in this Festival year.

Meantime this aim is being realised in the important loan exhibition of Lawrence at Agnews. Lawrence is a fascinating period piece, the end of the great style of our portrait painting, and it is fatally easy to dismiss him as too facile, too pretty. At his happy best he is neither of these things. The tremendous success which made him the spoiled boy of art, and returned to him when the earlier generation of portrait painters had passed, came near to ruining a nature which was at once romantic, indolent and ambitious. Working as he did in spurts of wild energy alternating with periods of inertia, there is an unevenness about his work which lowers his absolute standing, but he is one of the artists who should be judged by his best. Personally I enjoy those unfinished sketches where the first inspiration is not lost or overshadowed by showy background. Not the least charm of his portraits is the dogs which so often and so delightfully intrude. Agnews have made an imposing collection of his work and are exhibiting it in the worthy cause of raising funds for the Bristol Art Gallery, a project which would certainly have appealed to Lawrence himself and to such sitters as Angerstein and Richard Payne Knight, of both of whom there are fine portraits showing.

On this subject of fashionable and successful portraiture, one of the large exhibitions of the month is that of Sir Oswald Birley, which has filled the whole of the Royal Institute Galleries with work in that grand academic manner we have come to associate with him. I would confess that in spite of the virtuosity and the impressiveness of the subjects I was not happy. The private view was a fashionable stampede, the presence of those notable sitters Princess Elizabeth and the Duke of Edinburgh giving éclat to the occasion. I have a sinking feeling that this is the sort of art which caused Picasso. In almost every picture there was some passage of painting which raised the spirits, and equally another—or more often of drawing—which sent them down again. Few painters could have staged a show to fill such exhibition rooms, let it be granted. Perhaps, like Lawrence himself, Sir Oswald is the victim of his own success.

One of the most exciting exhibitions of the month is that at the Lefevre Gallery, "Gericault to Renoir." Varied, sparkling, with at least half-a-dozen absolutely arresting pictures, it is a delightful anthology of the great period of French painting. I was particularly charmed by two tiny Corots painted in his early thirties. The "Portrait d'Homme" in particular, with its masterly construction and a sense of grandeur (although the canvas measured 10½ by 8½ inches only), the liveliness, the design, everything about it was right. The famous portrait of "Mlle. de Foudras" loaned by the Glasgow Art Gallery, left me comparatively cold. There was, too, a magnificent Sisley landscape, "L'Aqueduc de Marly"; the many times reproduced "Portrait of Alexander Reid" by Van Gogh to remind us of the important part the founder of this gallery played in French-Scottish art relationships during the great days of early post-Impressionism; fine Gauguins, Cezannes, Toulouse-Lautrecs. Neither of the two artists who, I assume because of dates, gave the title to the exhibition are favourites of mine, but this is a purely personal reaction—though what isn't in art criticism? I infinitely preferred Toulouse-Lautrec's "Portrait of Emile Bernard."

Toulouse-Lautrec himself is the one-man subject of an important exhibition at the Matthiesen Gallery. He is one of those artists who achieve results apparently in inverse ratio to the effort made, and is at his best when he is at his sketchiest. The first inspiration is marvellously held in almost everything he does; that loose, nervous line seems to fulfil its purpose in an Impressionism which catches the transient moment and the life that is in it.

Finally, though one may approach him very obliquely by way of the Petworth Turners which are on loan at the Tate, there is Henry Moore who is having a big official retrospective show at the Tate and an exhibition of recent work at the Leicester. Lord Leconsfield's Turners at Petworth are something of a legend; actually they are slightly a disappointment, if Turner can ever disappoint. They are in bad condition and most of them are not of the most thrilling period. The four which he made on his second visit, about 1829-30, are exciting, especially when we are enabled to compare the sketches for three of them—"Chichester Canal," "The Lake at Petworth," and "Brighton"—as these are Tate Gallery possessions and are wisely hung with the finished works. Also there are many pages of the Petworth sketch books on the screens—delightful as ever. But one can always wander off to the rest of the Turner rooms and marvel before such things as the "Interior, Petworth."

So across the now beautifully displayed sculpture halls of the Tate to the special show of Henry Moore's drawings and sculptures of all his periods. Henry Moore is a fortunate artist who receives



LANDSCAPE NEAR THE COAST. BY GASPARD POUSSIN.
From the Exhibition at J. A. Tooth's Galleries.

the plaudits of all the advanced critics and enormous support from official sources, the British Council having organised many exhibitions of his work abroad, the Arts Council doing the same at home.

I may be all wrong in this reaction, and Moore's fashionable and officially sponsored adulators may be right. But to me it is all a denial of the human spirit.

SHAFTS FROM APOLLO'S BOW—Crux Criticorum: a Sunday morning Meditation

MANY of us who are concerned with the arts try to listen in to the programme of "The Critics." It is an instructive, if somewhat unequal, performance. The theory is excellent; one specialist chooses the item for his or her own department, and has first five minutes with a considered script upon it; the four others—who are non-expert on that subject it is assumed and therefore may be regarded simply as cultured members of the public—then join in a free and easy debate. The results swing between the most pompous Third Programme and the liberty of "Have a Go," though, let it be admitted, the non-expert passages are often apocalyptic, especially on the subject of Art. Even on other matters they have their moments, as when Henry Reed said he had "never listened to Wilfred Pickles" in accents which clearly indicated, "the name's enough."

The primary question of who chooses the critics is wrapped in the mystery which surrounds such things, but in the upshot the choice is confined to those who are firmly established on the modern side. Thereupon we are taken to such shows as the Institute of Contemporary Arts, the New Burlington Galleries, or other centres of the Eleusinian mysteries. Never to the despised Royal Academy, although, whatever one may feel for or against that institution, the fact remains that more ordinary non-art-specialist people go to its exhibitions than to all the rest put together. Needless to say, the critics earnestly did consider the *Ecole de Paris* Exhibition there.

This phenomenon of esoteric bias is absolutely confined to the art section of the programme, relieved only when somebody like Mr. Geoffrey Agnew brings the Old Masters into the picture. Theatre may turn up anything from Anouilh to farce; the book can be a popular novel, a thriller, or what-you-will (it is sometimes a strange choice for which even the chooser indicates that there is nothing to be said); radio is as likely to pick the lightest of the Light Programme as the heaviest of the Third; and films are more often than not so lowbrow that . . . but maybe there are no others. Art alone breathes consistently the rarified air of the mountain top.

Now and again when Ivor Brown is in the company in his capacity of theatre critic he contributes to the art discussion an outburst of robust commonsense which is duly disregarded alike

by the chairman and the Art critic. Personally I would willingly extend the semi-amateur, I-know-what-I-like aspect of the affair to a real general post and let Ivor Brown or Miss Dilys Powell be our guide to the art now and again. This is, if my memory serves, done with other of the subjects, but it may be that they are not regarded as sacrosanct or guarded against the intrusion of the ordinary.

All this was excellently demonstrated in the recent discussion upon paintings and sculpture at the South Bank Festival, which had been chosen by J. M. Richards. After the usual eulogy of the fashionable abstractionists, a haughty dismissal of Charoux's at least intelligible "The Islanders" as "the sort of thing you would see on the Russian or German pavilions" (though why this damned it as sculpture remained unrevealed), it was indicated that the opportunity had been taken to help in the great work of conditioning the public to love the unlovely when they see it. Elspeth Huxley asked whether this art was intended to demonstrate our progress in art as the science under the Dome of Discovery does our contribution to science; but, as all too often happens in this programme, no answer was forthcoming. A rather confused discussion arose on the question whether, in fact, the sixty thousand or so daily visitors were aware at all of the existence of all this art which had been provided so carefully and expensively for their enlightenment. Dilys Powell thereupon made a perfect contribution. She said she had seen a young couple looking at the Barbara Hepworth and had overheard their comment. Almost everybody at once asked what they said, and she replied delightfully: "The young woman said, 'Lumme, the things they make!'"

There was a dreadful silence. The stricken spirit of Mr. Richards inaudibly groaned. Then this unforeseen intrusion of the *hoi polloi* passed. The chairman rallied his shocked forces; the conviction was expressed that if sufficient of this modern work were put before the public on such occasions as this they would eventually learn to look at it without prejudice (or at least without their own prejudice); and in some golden future sculpture of ladies wearing their insides outside would satisfy a universal vision of plastic form.

But if I were responsible for The Critics programme I would advertise for that young woman and give her her head.

THE ARTIST AND SOCIETY

BY VISCOUNT SAMUEL, G.C.B., G.B.E.

(At the Royal Academy Banquet Lord Samuel, proposing the toast of the Academy, made a speech which, in its tempered consideration of the problem of tradition versus modernism in art, deeply impressed those who heard it. It was, as we have grown to expect from him, marked by philosophic detachment and a concern for first principles; and in many quarters a hope was expressed that it might be put upon permanent record. APOLLO approached Lord Samuel, and by his courtesy we publish this examination of the functions of the artist and the Academy.)

THE Royal Academy is living in difficult times—as we all are. We know that only too well. It is a commonplace to say that we are living in an age of transition. Mankind has always been in a state of transition. But never, in all history, have the transitions been so many, so widespread, so fundamental and so sudden as in this, our own age. It is a time of seething change in all the chief activities of the human mind—in philosophy, religion and science, in politics and economics. It has become a time of confusion. There are few principles and standards generally accepted; few basic traditions that remain unchallenged.

This applies also to the arts. The world is out-of-sorts and ill-at-ease, and all kinds of pathological symptoms show themselves. We have much painful music—discordant and cacophonous. In poetry, writers have been inclined to take refuge in mere word-catching: instead of the power and beauty and inspiration of great poetry, we have a school which seems content to emulate the verbal ingenuities of the crossword puzzle. The fine arts are not exempt. We are given what has been well described as “deformity sculpture.” Theories of painting have emerged that are deliberately irrational and anarchic. These tendencies indeed are far from universal. But they have been sufficiently widespread and persistent to set a distinctive stamp upon the art of the period.

This movement expresses an attitude towards life. It expresses a fundamental pessimism, which, it holds, art should reflect. We are told that this is an ugly and harsh age, and that art therefore should be ugly and discordant; that it is an age of confusion, so art should be confused; an age that has brought misery to millions, so that poetry, music, painting should find their satisfaction in conveying misery. A new proverb has been suggested: “it is better to revel in misery than never to revel at all.” Hence the complacent, self-satisfied despondency which is often the mood of our time.

There is a philosophy behind all this. But it is a bad philosophy; it teaches the exact opposite of the truth. If the age has in it ugly features—and who will deny it—the business of the artist should be, not to add to the ugliness, but, for him of all men, to strive to redeem it by works of beauty. If the age is confused, it is for the artist—as well as the philosopher, the man of religion, the political thinker—to help to give it clarity and consistency.

An institution such as the Royal Academy, in such a time as this, is faced by two dangers—opposite dangers. It may be tempted to seek safety in a mere classicism—oppressive and deadening. Or it may allow itself to be swept along by a modernism that has cast adrift from common-sense, and even from reason. Both those dangers it is vital to avoid. The one is decadence; the other is suicide.

Suppose the extreme case. Suppose that the art ideas that have been in fashion among many of our younger generation had been dominant from the dawn of history,

and had set conventions that had prevailed ever since. Suppose that mankind had never produced the great potters and sculptors of early China and early Egypt; that there had been no Pheidias and Praxiteles, no Giotto or Leonardo; no Dürer or Holbein; no Velasquez or Rembrandt; no Constable or Turner; but forever Picasso—would the spirit of man have been the richer or the poorer?

The Academy recently held an Exhibition of Parisian painting of the half-century that is just closing. That was, I think, a courageous decision and its results were useful. Toleration, readiness to consider new ideas, is a great virtue. But the duty to consider does not involve a duty to accept. We may come to see; we may examine; we may consider with receptive minds—and then, if need be, we may deliberately reject. Toleration is a virtue; but a dazed, and timid, and docile acceptance of whatever is thrust upon us is not a virtue: it is one of the worst of vices. The exhibition—and particularly the works of most recent date—was useful, less as a light to guide than as a beacon to warn. We could see very clearly how a frantic effort to be original at all costs, rushing further and further, faster and faster, might plunge us down into chaos.

The spirit of the British people is not in tune with these tendencies. Pessimism they despise, anarchy they detest. Rather is the spirit of the nation expressed by this great Festival which His Majesty the King inaugurated—forward-looking, constructive, adventurous. And besides, not merely materialist, not concerned only, or even primarily with things, with the material things that we make and use, but laying stress on the affairs of mind and soul—with the arts in the forefront.

The age has not deserved to be afflicted by this pessimism, this self-contempt. True that it has been shaken and dismayed by two vast wars. But what is of importance is not only that the wars occurred, but also how they ended. If the aggressors had been victorious, if our liberties had been lost, then, indeed, there would have been ground for pessimism. But—twice over—all the better elements in mankind banded themselves together and inflicted upon those who had attacked the peaceful progress, the ordered liberties of the world, total defeats.

We have here tonight, and soon to address us, one who played an illustrious part in those mighty events. In the first war, he rendered outstanding services; but in the second he did more than any other one man, anywhere in the world, to snatch victory out of disaster, to achieve the triumph that saved civilization.

This environment suits him well. Politics is his vocation and painting his relaxation and delight, and he pursues both with equal gusto. As statesman he is here as one of the guests, as painter he is one of the hosts. I give you the toast of the Royal Academy, with its President—Sir Gerald Kelly, and its only Honorary Member, Winston Churchill.

ANCHOR MARKED CHELSEA PORCELAIN

SOME HERESIES

BY GEORGE SAVAGE



Fig. I. Prunus pattern cup, with fluorescence of unbroken peach, probably 1750.

IT has been customary for many years to divide Chelsea porcelain of the decade between 1750 and 1760 into more or less well-defined groups according to the mark, or, in the case of unmarked pieces, according to the relationship they bear to those which are marked.

Close examination of specimens of Chelsea porcelain of all periods by ultra-violet light has made apparent some variations in the body used by the factory, and I believe it possible to fix the date on which these alterations were made fairly closely. It is necessary to remind my readers that we have two extremely important documents in the form of the catalogues of the auction sales held in the early months of 1755 and 1756. For example, it is reasonable to identify "The Fisherman" shown in Fig.

III with an entry in the 1755 catalogue, and for this reason it is fair to presume that it was made in the latter part of 1754.

It is hardly necessary to repeat that the formula for the first Chelsea body was undoubtedly obtained from an arcanist (probably Thomas Briand) who was familiar with the processes used by the early French factories. Superficially it resembles glass opacified with oxide of tin, although not so closely as to account for the inclusion of a cream jug of the period in the Trapnell Collection Catalogue (Plate LVI, No. 727) as Bristol white glass.

This body was discontinued by 1750. It was replaced with a somewhat more sophisticated material which shows, by transmitted light, a yellowish translucency and those curious, scattered, patches of greater



Fig. II. Small figure which, under ultra-violet light, shows strong peach colour with traces of violet. 1753 or 1754.

brightness usually termed "moons." This body commonly shows, by ultra-violet light filtered through a Woods glass screen, a peach-coloured fluorescence, sometimes in conjunction with a certain amount of violet. Examination by a more exact technique goes far to prove that the violet is due to the composition of the glaze.

Since the nature of these "moons" is a trifle controversial, it would perhaps be useful at this point to give the result of my own observations. "Moons," of course, can be seen in many early porcelains. So far as English porcelain is concerned, they will be found in Chelsea, Longton Hall, and Derby. Examination of a Chelsea example which had been broken across one of these extra-brilliant patches showed a flattened cavity about one-fiftieth of an inch in depth. There are a number of possible ways in which this could happen during formation, and it is of some significance that "moons" are not often seen apart from plates and dishes.

A Longton Hall leaf-shaped dish with a broken twig-handle showed a somewhat similar cavity where the handle joined the dish. The dish itself was full of "moons." An early Derby bird which, because of an unusually large hole in the base, could be carefully examined by transmitted light from the interior, showed a number of bright spots about one-third of an inch across, and the underside of the base had several hemispherical pits opening on to the surface which were due



Fig. III. "The Fisherman." Circa 1754.

to the same cause as the spots. Basically, these three porcelains were made in much the same way, and I have yet to see "moons" in a phosphatic porcelain.

The Chelsea raised anchor body was analysed by Herbert Eccles with the following result:

Silica ..	..	..	..	64.75
Alumina ..	..	..	..	6.00
Lime ..	..	..	..	25.00
Alkali ..	..	..	..	4.50
				<hr/>
				100.25

A slightly later specimen marked with a red anchor showed a trifle more silica and proportionately less lime.

This is equivalent to clay mixed with ground glass, and represents the second stage towards the evolution of the bone-ash body which the factory eventually adopted.

From these analytical references one would expect to find that both raised and red anchor marked porcelain would show similar characteristics. This is not entirely true in practice. The differences are best illustrated by reference to specific examples.

The prunus-pattern cup illustrated in Fig. I is an imitation of *blanc-de-chine* from Tê-hua, and it can convincingly be attributed to the earliest part of the raised anchor period—most probably the year 1750. The fluorescence is an unbroken peach.

ANCHOR MARKED CHELSEA PORCELAIN



Fig. IV. Figure, copied from Meissen, bearing red anchor mark. A 1755 production.

Fig. II is a small figure of a material somewhat less glass-like in appearance. The whiteness of the body is more inclined to a warm creaminess than that of the cup, which has approximately the colour of skimmed milk. Fig. III ("The Fisherman") shows, by comparison, considerable differences from the first two examples cited. From its appearance in the 1755 Catalogue we can assume, with reasonable certainty, that it was made in 1754. The last example, copied from Meissen (Fig. IV), shows a number of differences, not only in the material used, but in the general style of decoration. The dress is, in fact, an approach towards the representation of floral fabrics more widely seen a few years later. It bears a red anchor mark, and the general treatment of the subject is strongly reminiscent of such pieces as the "Flora and Cupids" which appears in the 1756 Catalogue. It can convincingly be placed to the productions of 1755.

These conclusions receive a strong measure of support from the application to the problem of the spot phosphate test devised by Dr. Plenderleith. This shows that a considerable amount of bone-ash, approximately equivalent to that used at Bow, was added to the body of the specimen shown in Fig. IV. The reaction is not quite so marked in the case of "The Fisherman," but, nevertheless, it is there. If these two pieces were the only ones examined to show the inclusion of bone-ash, the observation could be dismissed as not characteristic, but a more extensive examination of pieces which one could fairly regard as having been made between the latter part of 1754 and 1756 shows this result to be extremely common. It may be objected that surviving specimens bearing the "Hob in the Well" decoration, which appear in some quantity in the 1755 Catalogue, are not phosphatic. It is, of course, quite possible that,

for a year or so, the factory continued to use the old body as well as the new one, but it is equally likely that the porcelain was old stock, either left over in the warehouse and included in the sale, or decorated in 1754 especially for it. The fluorescence of these dishes in conjunction with other factors would place the porcelain as having been made in 1752-3.

The bone-ash body had a number of advantages over the glassy porcelains, not the least being that large pieces were easier to make, and could be fired with much less danger of kiln-wastage and firecracks. An eminent practical potter has given it as his opinion that no factory, having once experienced the advantages of a bone-ash body, would willingly revert to the earlier glassy type. One would expect, too, that if this kind of body made large pieces easier to make and fire successfully, such pieces would have been recorded. There are a number which can reasonably be placed in the middle years of the decade. For example, the 1755 Catalogue mentions a "most beautiful High Jarr" which it is tempting to identify with the pair belonging to Dr. MacKenna illustrated in the *APOLLO ANNUAL* for 1949. I was able to test a similar pair of vases some months ago and found them to be highly phosphatic. I have no doubt that this will be found to apply to all other large pieces from Chelsea, including the colossal "Una and the Lion," one example of which Nightingale refers to as red anchor marked, and which was probably made either during 1755 or 1756. These phosphatic pieces, so far, have invariably exhibited a violet colour under ultra-violet light.

It would seem, therefore, that we have an excellent case for placing the first use of bone-ash in Chelsea porcelain to the latter end of 1754. Fig. II, referred to above, should, I suggest, be placed to 1753 or the early part of 1754, and by ultra-violet light it shows a strong peach colour, with some traces of violet which I believe to be due to the use of a glaze of different composition from that of the cup shown in Fig. I.

The exact period covered by the raised anchor mark is a little difficult to determine, but if we accept that it was used in the first place as a protection against attempts by outside decorators to pass off the work of other factories as coming from Chelsea, it may have fallen into disuse with Duesbury's departure into the provinces in 1753.

It has been customary, hitherto, to assign the first use of bone-ash at Chelsea to the years 1758-9, synchronously (so it has been said) with the adoption of the gold anchor style and mark. I believe the only innovation at this date to have been the introduction of a thicker, glassier, glaze more suited to elaborate enamel painting and ground-laying, and if one plate decorated with Hans Sloane flowers which came to my notice recently can be accepted as a guide, even this glaze may have been introduced at an earlier date. The glaze in question under ultra-violet light exhibits the characteristic violet of the later pieces.

I feel that insufficient thought and weight has been given in the past to the contents of the 1756 Catalogue. No doubt it is much tidier to assume that the factory recommenced work after its enforced closure during 1756-7 with a new body, a new style, and a new mark. It is tempting, too, to ascribe the use of bone-ash to the employment of some Chelsea workmen at Bow during these two years.

On the other hand, if we examine the 1756 Sale Catalogue, we find that no less than 170 items are described as gilded, and in many cases the gilding is further described as "chas'd." There is, too, mention of a "fine mazareen blue." Specimens with this decoration, in my experience, invariably bear the gold anchor mark, and the extensive use of gilding suggested by the contents of the 1756 Catalogue makes it extremely probable that this mark was introduced in 1755. I do not suggest that all gold anchor specimens should necessarily receive an earlier date than they have borne hitherto. We have a number of documentary specimens such as the Mecklenburg-Strelitz service made in 1763, and the 1761 Sale Catalogue, to help us to date porcelain of this period. But the 1755 specimens mentioned above remain to be convincingly identified, and so far I have seen only one likely piece which had a poorish mazarine blue ground, chased gilding, and the less glassy glaze of those red anchor specimens which can safely be allocated to 1755 manufacture.

The date for the first use of turquoise enamel has usually been given as the last year or so of the decade. I have observed turquoise enamel on a figure which could certainly be ascribed to 1754. It is true that the colour had flaked, and was quite obviously experimental, but a pair of marked red anchor vases in the Meissen style (highly phosphatic) which obviously dated from the following year were coloured in part with a good turquoise.

Finally, I have long felt that, numerically speaking, specimens of gold anchor porcelain (particularly figures) are rarer than those of the red anchor period. There is no evidence of any considerable production after 1763, and between 1758 and this latter year it is probable that the emphasis was upon lavish decoration rather than quantity. In an advertisement of 1763, Sprimont referred to some porcelain which he had thought deserved finishing, and concluded that this would be "the whole remaining and last product of that once most magnificent manufactory." These are not the words of a man who had either intention or desire to continue production. Probably, after this year, the factory was little more than a decorating establishment. In support of the contention are the facts that Henri Joseph Duvivier returned to Tournai in 1763, and Joseph Willems in 1766.

It is difficult to date Chelsea porcelain purely on stylistic grounds with any degree of close accuracy because the factory was the leader of fashion in England, and the provincial factories inevitably lagged behind it to some extent in the adoption of novelties from the Continent, but I feel that on the evidence adduced there are good grounds for regarding some specimens as a little earlier than has been customary, and to assume some overlapping in the use of the red and gold anchor marks. Present investigations with ultra-violet radiation give reason to hope that it may be possible to group the red anchor series rather more closely than has hitherto been possible.

Incidentally, Derby did not obtain the bone-ash receipt until 1770 in which year there is record of six bags of bone-ash having been sent from Chelsea to Derby. Although, in these days, the separation of Chelsea porcelain of the gold anchor period from that of Derby is a comparatively easy matter, in cases of doubt the phosphate test could be used to advantage.

CHARLES COOPER HENDERSON—A Gifted Artist of the XIXth Century

BY JACK GILBEY



Fig. I. A Painting by Charles Cooper Henderson. 30 ins. x 20 ins. Signed C.H.C.
Photograph by courtesy of Ellis and Smith.

AT the end of the XVIIIth century and the beginning of the XIXth century hunting was at its zenith in this country, shooting was very popular, and coaching was enjoying an almost unrivalled prosperity, for the railway had not yet established itself.

The English countryside was at its loveliest, not too over-populated, and formed a perfect background for sport.

There was, too, at the time no shortage of good artists who saw in the English sports and pastimes the perfect subjects for their canvases, and they were not slow to seize upon them. So it is that at the present time we are able to study and enjoy by means of pictures the pursuits and recreations of our forefathers.

When we think of coaching pictures we think of Pollard, because the two are almost synonymous, but fortunately there were a host of artists who loved to paint coaches, and this article deals with one, Charles Cooper Henderson, who, though not so famous as Pollard, painted beautiful pictures, and whose work is still eagerly sought by connoisseurs.

What a pity it is that there are not more illustrated books dealing with the lives and works of our lesser artists, because in those volumes which generalise there is often so little information to be learned about them.

My well-thumbed reference books on sporting artists—*British Sporting Artists*, and *A Book of Sporting Painters*, by Walter Shaw Sparrow—dismiss Cooper Henderson in a few lines: "His coaching pieces belong to country life, not to sport." But he is paid a compliment by being bracketed with Pollard as an individualist.

Siltzer in *The Story of British Sporting Prints*, and Sir Walter Gilbey in *Animal Painters*, are both fortunately more enlightening, and from these volumes we glean something of his interesting life.

Charles Cooper Henderson was born in Surrey on June 14th, 1803. Early in childhood he showed a marked ability in drawing. After leaving Winchester he read for the Bar, but he never practised as a barrister, and then he set out with his father on a visit to France and Spain. It was in these countries that he obtained an excellent knowledge of horses and their harness and trappings.

All went well with his affairs until the year 1829, when, at the age of 26, he decided to get married. The lady of his choice did not meet with the approval of his parents, who forthwith disinherited him.

This, though undoubtedly a shock for him, was lucky for posterity, as now, without money, he was forced to fall back on painting as a means of livelihood. For a

while he lived in Bracknell, but later he took up his residence in Conduit Street, London, where for the next twenty years he devoted all his skill and energy to his art.

On the death of his mother in 1850, a considerable fortune came to him, and we are told that from this time he stopped painting except for an amusement.

In the Royal Academy he was represented on only two occasions—the first time in 1840 with a picture entitled "Edinburgh and Glasgow Mails Parting Company," and the second occasion in 1848 with a French road scene, "The Diligence of 1830."

Of his other works, Siltzer tells us, "Incidents of the road and coaching were the special predilection of this painter, and many of these works were engraved. Some of his work finds a place in the sporting publications of his time, and is worthy of special mention as representing contemporary sporting and coaching subjects. Amongst these, 'Over the Downs,' a pair of post horses in a storm, is very well depicted and full of spirit."

Original paintings by Cooper Henderson are not easy to come by: they must be for the most part in private collections where they remain treasured possessions.

The illustration to this article, which has no title, is a good example of his best work. It is signed with the initials, C.H.C., the date is about 1840. The subject is one which is not normally fully appreciated in the open market. Such is the insularity of the British people that they prefer to adorn their walls with British coaches, if it be a coach that is required; with scenes of old London in preference to another city; and with Father Thames if it be a river that appeals—but in the process many a work of art is overlooked. I imagine the scene must be in the south of France, very possibly not far from the frontier that divides France and Spain—the range of mountains The Pyrenees. It depicts a convoy of military flavour on the move; the last carriage, obviously containing someone of importance, is well contrasted with the humbler peasant cart which it is in the act of passing. The colour of the carriage is yellow with red wheels, the three horses are white, black and bay, while the peasant who wears a blue smock is leading a bay horse. A well-painted blue and grey sky and a lake in the right middle distance complete a very pleasant landscape.

In the few examples which I have seen of Cooper Henderson's originals and prints, I find something very English, good and solid about his work. His coaches and his horses, the latter especially a useful stamp of animal, are always well drawn, and his backgrounds, whether of the countryside or of buildings, are happily chosen.

I wonder whether the reader has ever pondered the question of draughtsmanship in the case of the coach wheels; it is a subject in itself and must have been a pitfall to all those artists who painted before the advent of photography. It is surprising how many artists slipped up in this matter. M. Egerton, 1825, in his "Stage Coach proceeding down hill"; Charles Hunt, in an aquatint undated of "Roadsters, New London Union Coach"; Robert Havill, 1835, in "Reading Telegraph Coach"; S. J. E. Jones, 1829, in "Tom Thumb American Trotter," are just a few examples that can be faulted where the artist has depicted motionless wheels when the coach and the horses were actually in motion.

But C. B. Newhouse in his picture, "Opposition Coaches at Speed," is eminently correct, and James Pollard is usually very observant in these matters.

Two methods used by Pollard and Cooper Henderson to overcome this difficulty are perhaps worthy of mention, because they do give the idea of the coach wheels revolving. In Pollard's method he shows the wheels revolving at moderate speed, when the horses are trotting, by the simple expedient of depicting only the half of each alternate spoke where it joins the outer rim.

Cooper Henderson's method is well demonstrated in his coaching scene, "Pulling Up To Unskid," where, in the front wheel, only the hub and quite short portions of each spoke are painted, the rim appearing completely detached; but for all that the effect is realistic. The rear wheel, locked by the skid, is of course motionless. In the present illustration the near front wheel seems a little out of true, but the idea of motion in the wheels generally accords very well with the gait of the horses.

Exhibition of Chelsea China in The Royal Hospital, Chelsea

20th June—21st July

THIS loan exhibition has been organised by the Chelsea Society in association with the Arts Council of Great Britain for the Festival of Britain. His Majesty the King has graciously consented to loan to it from the Royal Collection. Their Majesties the Queen and Queen Mary are graciously lending pieces from their private collections. Loans are also being made from all the most important English collectors and from America.

Through the kindness of the Governor and Commissioners of the Royal Hospital, the exhibition is being held in the Adam Rooms in the East Wing of the Hospital. Built originally by Sir Christopher Wren, they were altered by the Adam brothers and Sir John Soane and are not usually open to the public.

The exhibition is designed to show the development in the manufacture of porcelain and pottery in Chelsea from the start of the factory in Lawrence Street in 1745 until modern times. The main emphasis, however, is on the early period from 1745 until the factory was moved from Chelsea to Derby in 1769. Nevertheless, the continuity of the "industry" is demonstrated by examples of Wedgwood ware decorated in Chelsea in the XVIIIth century, of de Morgan pottery, and of the later work of Gwendolin Parnell, Charles Vyse, and others. Although some of the pieces in the show were in the World's End Exhibition in 1946 and in the English Ceramic Circle's English Pottery and Porcelain Commemorative Exhibition at the Victoria and Albert Museum in 1948, most of the exhibits have never previously been displayed in public.

His Majesty the King's loan is of very special interest. It is a pair of "crawfish" salts in silver gilt made about 1745 by Nicholas Sprimont, the director of the factory in Lawrence Street from 1749 onwards, and was used as a model for Chelsea porcelain as is shown by examples in the exhibition. Sprimont's work as a silversmith is scarce though it is known that many Chelsea pieces had their prototypes in silver designed by him. Her Majesty the Queen is lending several models of fruit and vegetables notably a bundle of asparagus, a cauliflower, and two small melons each bearing the red anchor mark, whilst the loan from Her Majesty Queen Mary includes a pair of mandarin ducks or "Chinese teal," circa 1755, and no less than fifty-three Chelsea seals each one different.

CARLTON HOUSE

BY NORMAN PROUTING



Fig. I. Carlton House. North Front, facing Pall Mall.

THE name of Carlton House has been before the public recently in connection with the proposed disfigurement of the Nash terrace which took its name. The original house was not, in fact, built upon the same site, being further to the north, and occupying an area which is now the Athenaeum Club, the space in front of it (Waterloo Place) and the United Services Club opposite. Thus the house was bounded on the north side by Pall Mall, and the gardens ran westwards to Marlborough House and were flanked on the south by the Mall.

Carlton House was built for Lord Henry Carleton in 1709, and inherited by his nephew, the Earl of Burlington¹ who, despite its "small size and unprepossessing appearance," sold it in 1732 to Frederick, Prince of Wales. He and Princess Augusta lived there until the death of the Prince in 1752. Their eldest son, the future George III, passed his childhood and youth in the house, and there he continued to visit his widowed mother until she herself died in 1772. There is a charming contemporary

reference to the King and Queen Charlotte walking through the gardens on a fine summer evening to pay their regular call upon the old Dowager.

She had, in fact, made great improvements to the house during her widowhood, and added to the property by the purchase of Dodington House, next door, from Lord Melcomb. This was an attempt to remedy "the tameness and poverty of the building for Royal Inmates," and George II, her father-in-law, appeared to think she had succeeded: we find Bubb Dodington in his diary recording that the King expressed his satisfaction on "so pretty a place" and "mightily commended" the garden.

These modest alterations were as nothing compared with the glory that was to come, and there was considered to be ample scope for enlargement, improvement and modernisation when, thirteen years after Princess Augusta's death, the Prince Regent, later George IV and at that time Prince of Wales, reached his majority and was installed in Carlton House with an income of £62,000 a



Fig. II. The Conservatory.

CARLTON HOUSE



Fig. III. Ante-chamber leading to the Throne Room.

year. He moved in during the July of 1783, and at once entrusted Henry Holland with the task of bringing the house into line with his extravagant but imaginative ideas in architecture and decoration. Holland, who until his death in 1806 retained the post of architect to the Prince, was later to transform the "small house" in East Street, Brighton, into the charming and simple Pavilion familiar only from prints and drawings, contrasting so strangely with the Oriental fantasy Nash later built upon it.

From 1783 onwards Carlton House went through a series of changes which continued until its demolition in 1827. Such vast sums of money were spent at the outset that it was immediately obvious that the Prince had not the least intention of living within what George III considered to be a sufficient income. The phrase "Expenses at Carlton House" recurs with somewhat endearing regularity in all the subsequent financial wrangling between the King, the Prince and Parliament. A start was made by renewing the entrance front and adding a portico supported by the Corinthian columns which now stand in front of the National Gallery (Fig. I).

Somewhat too near to Pall Mall to be free from the gaze of passers-by, this new magnificence was partly concealed from the populace by a screen of Ionic pillars, not unlike the work of Decimus Burton which stands at Hyde Park Corner. These separated the forecourt from the street and were, in their turn, incorporated into the conservatory at Buckingham Palace when it was converted into a Royal residence.

The cabinet makers and the craftsmen Holland engaged on the redecoration and refurnishing within, began work at the same time as the alterations were being made to the exterior, and by October the first of what was to become a deluge of bills began drifting in like the early autumn leaves. By the following spring the progress had been such that the Prince felt justified in officially opening his house with a magnificent ball, and in May he gave a fête in the garden to celebrate the triumph in Parliament of his friend, Charles Fox.

Holland's work was at this time couched in the restrained classical idiom of the Louis Seize style. Acting as his foreman in carrying out the designs was a certain

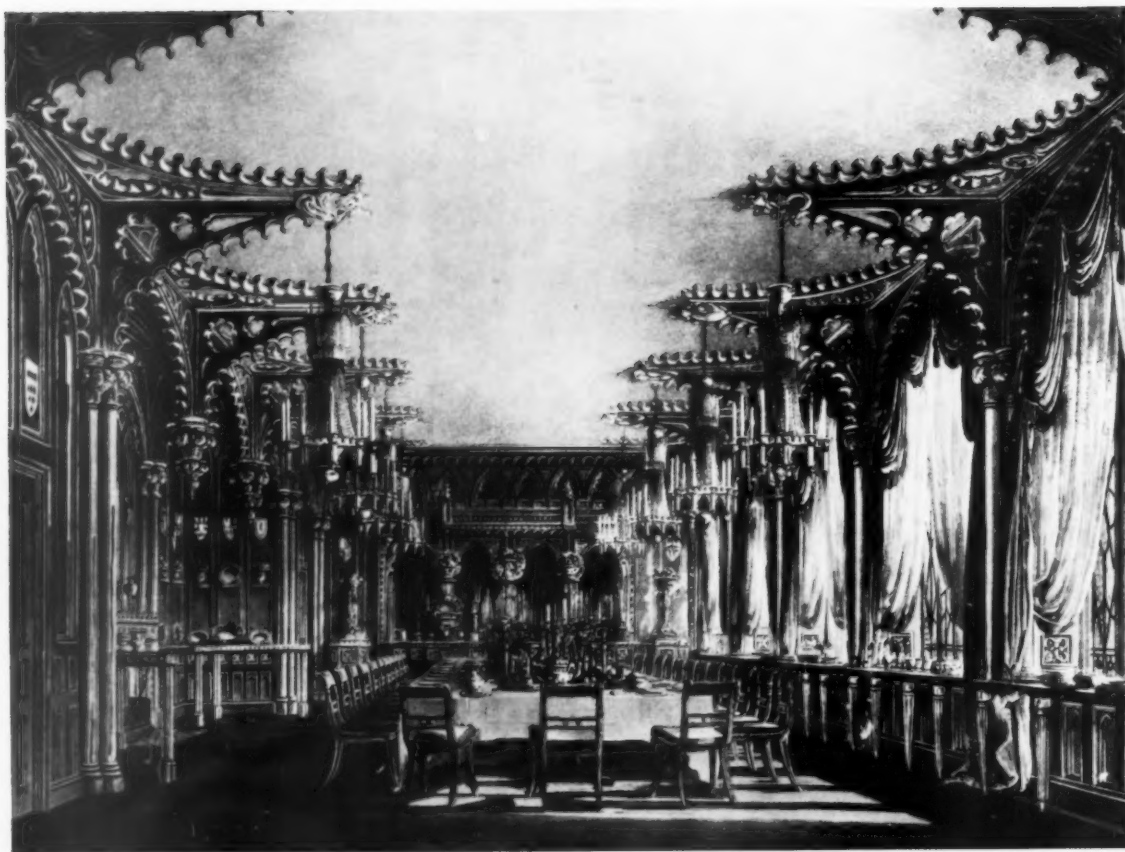


Fig. IV. Gothic Dining Room.

Guillaume Gaubert, officially described in the accounts as "William Gaubert, of Pantton Street, maker of Ornamental Furniture," and unofficially described by Horace Walpole as being "once a cook." He supervised, among other things, the actual architectural ornament of the rooms, universally acknowledged to be of the finest quality. Supplying furniture of the greatest magnificence for this splendid background was another Frenchman, Dominique Daguerre: one of the great art dealers of the XVIIIth century who had been honoured by Louis XVI with the title "marchand privilège de la Cour," he fled to London from the shop to which all Paris flocked in the Rue St. Honore when the Revolution came. From his new establishment in Sloane Street he continued to carry out the orders for Carlton House.

As a basis for all these schemes, a complete reconception of the structural arrangements was carried out, with particular emphasis on provision for entertainment. As it turned out, however, the Prince's passion for hospitality on the most lavish scale was largely frustrated by the ramifications of his disastrous marriage to Princess Caroline of Brunswick, and until he became Regent in February, 1811, the new kitchens, wine cellars, sculleries, larders and confectionaries were hardly used above the

normal household needs. More important still in the structural re-orientation of the interior was Holland's skilful exploitation of the basement storey on the south front. This architectural peculiarity had been incorporated into the original foundations of the building to counter the effect of the steeply sloping garden from Pall Mall downwards to the Mall. There were two floors only on the north façade, and thus the ground floor, continuing through the house, became the first floor at the back. Unfortunately the original architect had "injudiciously constructed" the ceiling of the resulting basement so low as to have rendered the entire storey "almost useless," but Holland, "by skilful contrivance and tasteful decoration," managed to transform the rooms into a suite "so superb in appearance and imposing in effect, as almost to compensate for its original defect." The two "almos" in W. H. Pyne's *History of the Royal Residences*² give the impression that the author, in an unnecessary attempt to over-praise Holland, exaggerated the disadvantages of the low roof in the original state of the building, and minimised them after the redecoration. It seems more than likely that Holland, faced with an insoluble problem, dealt with it as any modern architect or decorator would by "making a feature of it." Modestly

CARLTON HOUSE

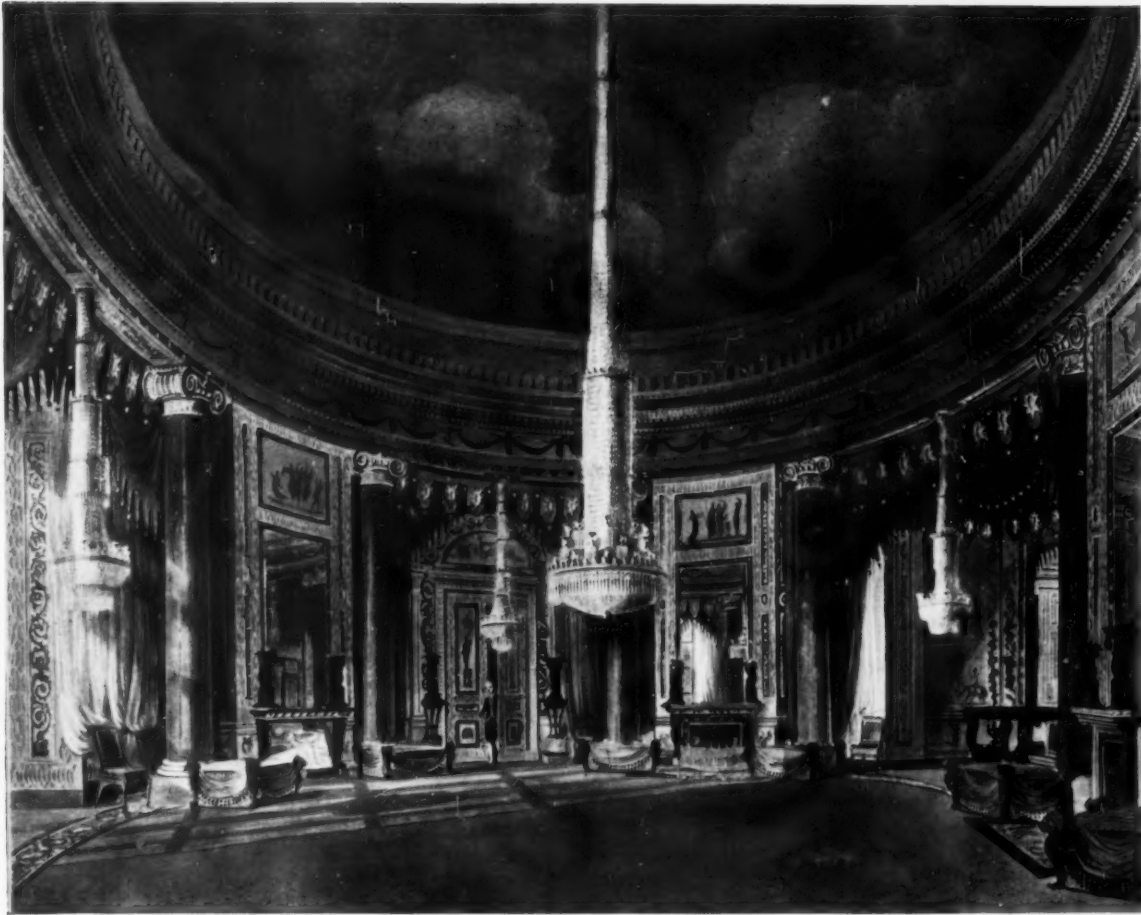


Fig. V. The Circular Room.

scaled furniture and pale "receding" ceilings do not entirely dispel the slightly cramped impression, despite the generous perspectives of Pyne's illustration.

The furniture of Carlton House is not, generally, typical of the type of Regency furniture which is at the moment in such high demand: the type which has achieved its enormous popularity during the last twenty years chiefly because it is so peculiarly suitable to modern living conditions. Combining a sense of luxury with an element of fantasy, it nevertheless remains what Jane Austen, speaking of modern furniture, called "neat," and the fact that much of it was made for the smaller terrace houses which were being built in such quantities in London, Brighton, Cheltenham and elsewhere, means that it fits easily into the modest proportions of present day rooms. Pyne's Carlton House illustrations show rooms that are the very antithesis of modest, since indeed the whole object of the redecorations was to achieve the feeling of a palace, and impress the visitor with the wealth and position of the Prince. And thus the idiom of the Louis XVI style somehow loses its delicacy, and a ponderous, indeed almost a sepulchral note is sometimes

struck, which is nearer to the atmosphere of Thomas Hope. Much of the furniture looked immovable and heavy beneath the sumptuous draping, and though it was at the time modern furniture, it seems to have been aggrandised—"blown-up," as it were, to suit the Royal background. The heaviness was increased by the admixture of a quantity of *boulle* with the gilt furniture, following the fashion of the court of Louis XVI for a revival of the style of Louis XIV.

We can get a better idea of the quality of some of the best pieces from the illustrations in Mr. Clifford Smith's book on Buckingham Palace, where much of the Prince's furniture is preserved. The Prince's flair for decoration was seen at its best when he gave rein to his love of fantasy. As his own position became more certain, he appears to have rebelled against the pompous surroundings he had created, as if he no longer needed the psychological effect of a splendid background to augment his self-confidence. Instead, he sought a mandarin's world of make-believe—the first manifestations of which, at Carlton House, were the Gothic additions to the lower storey.

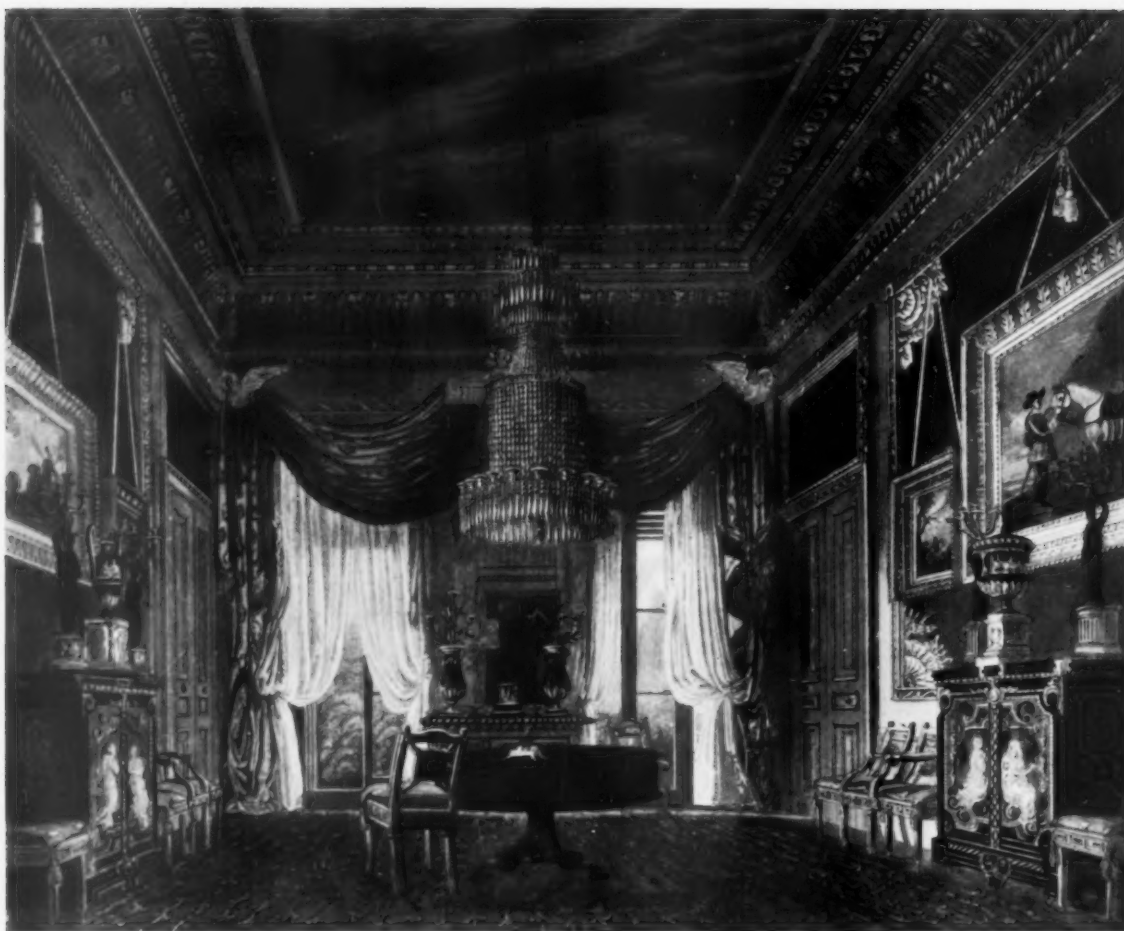


Fig. VI. Blue Velvet Closet.

Chief of these was the Conservatory (Fig. II), built on to the house at the west end of the garden front, and opening into the lower dining room at the eastern end. "The florid Gothic" form resembled "a small cathedral" and had a nave, two aisles, fan vaulting and tracery filled with glass "producing a novel, light and appropriate effect." Painted glass windows contained the arms of all the sovereigns of England from William the Conqueror and also those of the Princes of Wales. This was by way of a companion piece to the Gothic dining room, also on the lower garden floor (Fig. IV) and which is oddly reminiscent of the even more fantastic room, Oriental rather than Gothic but very similar in feeling, that was to be built in the Brighton Pavilion. In Pyne's book it is significant that the Gothic dining room is shown fully furnished and apparently in use, whereas the classical dining room is shown with a sedate row of chairs but no dining table. The rest of the lower suite consisted of vestibules, a library and a golden drawing room heavy with classical entablature, cornice and columns, bouffe tables and "rich sofas of scarlet cloth" with "massive cornered and gilt frames." There also seems to have been, at a later date

than Pyne's volume, a small music room, described by Horace Walpole as "the jewel of all," and a yellow silk Chinese drawing room which again seems to foreshadow the splendours of the Oriental taste shortly to come.

The other principal rooms, including the State apartments were on the floor above—overlooking the gardens to the south and the forecourt on the Pall Mall side. Here were two magnificent drawing rooms, one with rich crimson hangings, the other a charming and somewhat feminine apartment, with walls and hangings of rose-pink satin, a Chinoiserie chimney piece, and gilt furniture in the Chinese taste supported by dragons, "ornaments, and mandarin figures." Leading out from an ante-room (Fig. III), with blue velvet panels and heavy sphinx-head furniture, was the Throne Room—a somewhat formidable apartment, heavy with "architectural embellishments," a fine ceiling "after designs from the Vatican," and a great profusion of crimson and gilt.

The circular room (Fig. V) was a rotunda of the Ionic order, a hemispherical ceiling painted to represent the sky and from which was suspended a beautiful cut glass chandelier representing a waterfall. This, reflected in

CARLTON HOUSE

the pier glasses between the columns, and the smaller chandeliers also being reflected—the pier glasses again reflecting each other “in endless continuity”—gave a “magical effect” to the splendour of the apartment. The furniture consisted of a set of pale blue silk settees with bronze chimera supports and fringes of silver.

The two remaining state rooms were the private audience chamber and an adjoining room known as the Blue Velvet Closet (Fig. VI) similarly decorated and used as an “appendage to the usefulness and splendour” of the audience room. The furniture consisting largely of bouffe cabinets and gilt chairs, there were also two bronze sphinx-supported sofas in blue satin with a gold fleur-de-lys motif and a fine mahogany cabinet table “containing drawers and other conveniences necessary for an *escritoir*.” Both this and many other rooms in the house were hung with a magnificent collection of pictures.

These, many of the chimney-pieces, a great deal of the furniture, bronzes, clocks and objects of all kinds were eventually moved to Buckingham Palace, for in 1827, when the Prince Regent became King George IV, he suddenly discovered an objection to Carlton House hitherto unnoticed: that of its “standing in a street.” And thus he began to prepare Buckingham House at the end of the Mall as a Royal Palace, claiming that earlier associations endeared him to the site. Carlton House, after scarcely more than forty years of its newfound glory, was abandoned and finally pulled down.

¹Richard Boyle, Earl of Burlington, 1695-1753.

²I am greatly indebted to Mr. S. M. Benjamin, of Llandudno, the Regency authority, for information he has supplied.

HENRY HOLLAND. By DOROTHY STROUD. Art and Technics. 8s. 6d.

Henry Holland (1745-1806) is the architects' architect, but in spite of this there has been no separate study of, and little research on, his work. Professionally he was bound up with the interests of the Whig hierarchy. Brooks's Club in St. James's Street, which was designed to house the Whig coterie, can be claimed as the best surviving example of his work remaining in London. The interiors of Carlton House (Holland's greatest opportunity) were destroyed by a caprice of the Prince Regent, although in “a new and complete state,” and finished (according to a reference in Farington's *Diary*, 1806) “in a most expensive and motley taste.”

This book includes some valuable information, and original research from accounts and correspondence belonging to descendants of Holland's clients. In interiors in Southill and in Brooks's Club there is noticeable what Horace Walpole called a certain “august simplicity,” an elegance and restraint, in contrast to a period tending to over-elaboration of ornament. Holland's style was based on a study of French architectural publications, and his designs were carried out by a brilliant team of French artists and craftsmen, such as the furniture maker, Dominique Daguerre, the founder, Jean Dominique, the painters, Delabrière and Boileau. His work cannot be mistaken for Robert Adam's; but in default of definite evidence, it cannot be decided whether he was (in Mr. John Summerson's words) “a conscious opponent of the Adam manner, and simply a man who had a settled predisposition in another direction.”

CERAMICS—Exquisite and Quaint

FRENCH PORCELAIN OF THE XVIII CENTURY. By W. B. HONEY. 78 + xvi pages, 98 monochrome and 4 coloured plates. (Faber & Faber, 1950).

ENGLISH COUNTRY POTTERY. By REGINALD HAGGAR. 160 pages, 33 plates, and drawings in text. (Phoenix House Ltd., London, 1950.)

FRENCH porcelain has enjoyed such sustained interest among discriminating collectors that it is surprising how inconveniently the subject has hitherto been handled in ceramic literature. The dominance of Vincennes-Sèvres between 1750-70, when other factories were discouraged by royal privilege, was so complete as to throw out of perspective the earlier and less pretentious soft-pastes made elsewhere since 1673, and the later factories in Paris, Limoges, and E. France whose competition with Sèvres was permitted after 1770, when a cheaper hard-paste material had been discovered and porcelain began to go out of fashion. The soft-paste made at Tournai after 1751, though thoroughly French in character, has been omitted from French books because Tournai lies beyond a political frontier.

As a future volume of Messrs. Fabers' admirable series is promised for Vincennes-Sèvres alone, Mr. Honey has been able to compress this factory into the frame of a concise general survey where justice is done to all, and especially to the exquisite early soft-pastes of Rouen, Saint-Cloud, Chantilly and Mennechy with its offshoots. MM. Alfassa and Guérin, in an important commemorative volume published in 1930, illustrated the choicest examples from these factories to be found in French collections, and it is gratifying to see how seldom Mr. Honey needs to range outside the Victoria and Albert and British Museums to find illustrations of equal excellence. His text is as ever a model of clarity and good judgment, and at last we have a book that has been needed for years.

All study of French porcelain must refer back to the monumental (but unillustrated) work of Chavagnac and Grollier published in 1906, where those indefatigable and wise scholars expand the documentary evidence in full, yet scrupulously suspend judgment on doubtful points. Mr. Honey, with his usual grace and economy of diction, has condensed the essential facts while maintaining the same cautious attitude. Louis Poterat may have made porcelain at Rouen after taking out a patent to do so in 1673, but a small group of pieces attributed to him is still insecurely distinguished from Saint-Cloud, and most existing Saint-Cloud porcelain apparently dates from after 1700, though experiments began there in 1677. The unexplained AP mark is still discounted as evidence of Rouen origin. There are still unresolved problems in connection with Mennechy, whence workmen may have departed to start clandestine operations on their own. Thus there is good documentary evidence for production at Crépy-en-Valois after 1752, and also at Orleans; but the only recorded Crépy group fully marked seems to have disappeared, and it remains unproved that pieces marked DCP and DCO were made at these two factories. There exist many unmarked French porcelain figures for whom a home is still to be found.

A note on forgeries, seventeen pages of marks, and a bibliography add to the value of this important book.

Mr. Haggard has a very different story to tell. He is of Staffordshire, where our native pottery rose from humble but vigorous origins to become a great industry; and his preference is for the quainter vagaries of popular art. With much ingenuity, though hampered by lack of sufficient illustrations, he manages to trace the main highway of historical development and at the same time to explore the rustic byways; posset-pots, bleeding-bowls, cottage chimney ornaments, and doggerel verses inscribed on pottery cluster about a straight account, say, of Josiah Wedgwood and his work. There are useful notes on modern pottery, a table of marks, and a bibliography, all rather unsystematic. This is in fact a discursive book containing a miscellany of information which should, like the illustrations, have considerable popular appeal. Caution is advisable over some items—for example the resurrection as fact of a whimsical suggestion that one of the Dutch enamellers working at Cobridge about 1750 bore the improbable name Willem Horlogius.

A.L.

Worcester and Wedgwood

THE Festival of Britain appears to be bringing with it something for everybody: some indeed—lovers of music, for instance—may find an embarrassment of choice. The collector of pottery and porcelain may count himself exceptionally lucky in having devoted exclusively to his tastes two current exhibitions which can teach him lessons of great value. It would be difficult, moreover, to imagine two exhibitions more diverse, not only in content but in style. The first of these is a Bi-centenary Exhibition of the Worcester Porcelain Factory, staged by the English Ceramic Circle and the Worcester Royal Porcelain Co. at the latter's showrooms at 30 Curzon Street, and comprising Worcester porcelain of the period 1751-1783. The second is an exhibition of early Wedgwood pottery at the showrooms of Josiah Wedgwood and Sons Ltd. at 34 Wigmore Street.

I can imagine no better way of pointing the contrast between the two styles in art which occupied the second half of the XVIIIth century than successive visits to these two exhibitions. In the one is porcelain, the material *par excellence* of the rococo, decorated with the exotic and the fantastic in brilliant enamel-colours; in the other is pottery, first earthenware in the rustic manner of the mid-XVIIIth century in Staffordshire, and subsequently earthenware and stoneware informed with a classical restraint and the refining spirit of the greatest innovator in English ceramics. Josiah Wedgwood himself succinctly summarised this contrast in a letter to his friend and partner, Thomas Bentley: "I am afraid," he wrote in 1777, "that in any country where Insects and Reptiles are fashionable decorations for Table furniture, the simplicity of my ware will stand no chance." In a curious fashion the natures of the two sorts of ceramics have imposed themselves on their exhibitors. The rich display at Curzon Street—never previously can there have been brought together such a representative series of early Worcester porcelain—is massed in serried ranks of wall-cases, with brilliant effect; at Wigmore Street the elegant stonewares and sober cream-coloured earthenwares group themselves coolly and spaciouly in a series of window-cases round the walls, each with a different-coloured background.

Collectors of English porcelain, however, will certainly welcome the profusion of the Curzon Street exhibition, especially if, as happened in at least one case, the representation of some of the less distinguished wares enables him to identify with certainty a piece of his own. Some idea of its range may be derived from the fact that there are on show items with nearly no repetition of any one pattern. Here, apart from such famous pieces as the *suite* of three vases painted by Donaldson from the Dyson Perrins collection (which were also to be seen in London three years ago at the English Ceramic Circle Exhibition at the Victoria and Albert Museum), are rarities in plenty—a signed teapot by Duvivier, for instance, a mug with Hancock's rebus of a hand and a cock (No. 198), or the impressive part tea-service with crimson landscapes loaned by His Majesty the King. This last will give the visitor a convenient starting-point for the harmless sport of spotting the work of James Giles's London workshop, for the pieces in this service closely resemble a plate with "wet" looking painting in crimson which was given

to the Victoria and Albert Museum by a direct descendant of Giles. In this connection, the visitor should not miss a plate which, although relegated to the back room, is of considerable importance, for each of its three panels is painted with a different pattern, and all may be identified with the work of one of the Giles painters, whose pattern-plate this clearly is. The collector of English porcelain figures, too, may see here an unrivalled showing of Worcester figures (and may secretly rejoice that, for the expenditure of a tithe of what these cost, he possesses figures of far greater beauty!).

The journey from Curzon Street to Wigmore Street traverses a whole world of ceramic differences. Here, in the innermost of the Wedgwood showrooms, are to be seen the incunabula of a great industry. Starting with fragments of earthenware and stoneware excavated from the site at Fenton Low, where Josiah Wedgwood shared a factory in partnership with Thomas Whieldon, we reach that proud moment in 1769 when the works at Etruria opened. The Fenton Low fragments display the techniques of clay-manipulation and glaze-colouring which were normal in Staffordshire in the middle of the XVIIIth century—the "agate" wares of mixed marbled clays, the pots of earthenware with relief-decoration and dabs of coloured glaze, and the unglazed red stoneware with applied relief decoration—the "red teapots" which Josiah Wedgwood was later to regard with such contempt. What a strange contrast they make with the vase which commemorates the foundation of Etruria (No. 2), with its proud motto of "Artes Etruriae Renascuntur"! One would hardly imagine that this metallic form could have originated on the potter's wheel, yet Wedgwood threw it with his own hands. The neo-classical movement was in, and here are to be seen many elegant variations on a theme—blue-and-white jasperware imitating classical cameos, black basaltes with red encaustic painting imitating Greek vases, or marbled earthenware imitating porphyry. Even the cream-coloured earthenware, whose descent from the humbler wares of Fenton Low is more obviously traceable, shares this classical bias, as the 1770 pattern-book (here tellingly exhibited side by side with plates decorated from it) clearly reveals. Nobody could fail to enjoy this excellent selective exhibition, with its brevity of statement and its harmonious setting. One has the impression that its organisers have imbibed the spirit of the factory at fountain-head, so that their arrangement contrasts forcibly with that of the Wedgwood showroom even of 1808 (pictured in a water-colour of E. W. Cook reproduced in Lady Sempill's *English Pottery and China*), where already, a mere thirteen years after Josiah Wedgwood's death, a certain fussiness and crowding are to be observed.

M.A.Q.

ANTIQUÉ DEALERS' FAIR

M.A.Q. will comment in the July issue on the specimens especially interesting to collectors exhibited at the Fair which is open daily (except Sundays) from June 6th to 21st at Grosvenor House, Park Lane.

Collecting English Drinking Glasses in the XXth Century

PART I

BY E. J. MARSHALL

IN these austere days of the XXth century one faces many sad but true facts, and one of the most important of these to collectors is that we no longer live in spacious days. If one wishes to collect drinking glasses, one of the principal problems is that of housing them; and it is more than likely that the modern collector is restricted to one or two cabinets. If this at first seems to "cramp one's style" there are many good things to be said for it. Growing knowledge makes one constantly weed out and achieve a small collection showing much discrimination. By experimenting with display and lighting (the latter a very important point) the collection can become a thing of beauty and warmth, for the metal of fine old English drinking glasses is a joy to behold and handle.

English drinking glasses fall into well-defined categories which, in many cases, combine both stylistic and chronological characteristics. But there is one different and very definite line of demarcation—that between soda and lead glass, the former copied from the Continent and the latter being a purely English contribution to the art of glass-making. Many collections of English drinking glasses used to take 1685 as a starting point, but I think that nowadays the really interested collector wishes to start a little earlier. The glasses of 1685 or thereabouts were not made quite spontaneously or independently of preceding forms, even if they were made of a quite different material. And so, if one is starting out to collect a small but representative collection, then it seems to me only right and proper that it should contain if possible a few early specimens of pre-lead glass. Going on this assumption, the categories may be listed as follows: (1) Soda glass, starting with Verzelini (working 1571-1592) and including the "Monopoly period" and "Anglo-Venetian" and "Anglo-Netherlandish" types; (2) Lead glass, i.e., Ravenscroft 1676-1681, and thence: (a) Baluster, knopped and plain stems; (b) air twist stems; (c) opaque twist stems; (d) facet cut stems; (e) enamelled glasses; (f) "Propaganda" Glasses, e.g., Jacobite, Williamite, Hanoverian, etc.

Although glasses under the first heading are extremely difficult to come by and as difficult to pin down as being English, they are a most interesting group, and show clearly the emergence of an English style in glass form. As examples of the entire period from Verzelini to Ravenscroft's lead glass are rare, we will deal with these eighty-five years comparatively quickly. Jacob, or Joseph, Verzelini, a Venetian, took over a glasshouse at Crutched Friars in 1572 when Jean Carré, the original owner, died—it is thought that Verzelini had come to work for Carré in the previous year. In 1575 Verzelini obtained the sole right and monopoly to make Venice glasses for 21 years, and at the same time the importation of Venetian glasses was nominally prohibited. Verzelini had Venetians working for him, and so the more ordinary productions of his glasshouse, when extant, probably still go under the name of "Venetian." Eight of the ten glasses attributed to Verzelini are discussed at length by W. A. Thorpe in *English Glass* (1935), pp. 105-110.

Two more, however, were discovered in recent years by Mr. Cecil Davis, one dated 1577 (illustrated Fig. I) and the other 1586. The former of these is the earliest dated example and was formerly in the Henry Brown Collection. Most of these glasses are decorated with diamond point engraving which is attributed to Anthony de Lysle; the metal is bubbly and very thin and ranges in tone from smoky-tinted black to greyish green and yellow. The bowls also vary in form, while the stems are mainly hollow, sometimes moulded with lions' masks, festoons, ladder and rib *motifs* and sometimes with knops.

The remainder of the English soda-glass continued to be made in the Venetian style and was, to a large extent, made by Venetians. Thorpe has called the period from Verzelini's death in 1592 to the Restoration in 1660 the "Monopoly period," a very apt name as will be seen. Under Sir Robert Mansell the glass trade in this time was arranged on what can be well called a national scale. The prohibition of use of wood fuel in 1615 meant that the industry tended to centre around coal-mining areas, but Mansell had his principal glasshouse for drinking glasses at Broad Street, London. Mansell in 1623 had also obtained Royal Letters Patent giving him the sole right and monopoly in *all* branches of glassmaking. Drinking glasses are our only concern here, and Mansell's main production in this branch were wine and beer (beare) glasses. He listed ordinary types of both and also "extraordinary" fashions. These last may have included figure-of-eight stems; winged, pincer, serpent and coiled cane work stems. As Mansell is known to have employed workmen (e.g., Brunoro, Mazzola and Miotti) who were specialists in coloured and latticino glass, it is possible that these types were also made. The beer glasses were cylindrical beakers and these too may have had latticino decoration at the base and "rigaree trails" round the body. The ordinary wine glasses probably still used the lion mask moulded stem of Verzelini and also the plain cigar-shaped hollow blown stem. Fragments of such stems are to be seen in the Guildhall and other London and provincial museums. There must be a number of English glasses amidst collections of Venetian and Netherlandish types, and while it is not possible to list a number of definite English characteristics, it is possible to find soda glasses of these styles which show affinity in shape to a lead glass successor. Then it is an interesting glass to include on one's early shelf. The Verzelini diamond engraved glasses are of course extremely costly as well as being so very rare—unless one is quite extraordinarily lucky in finding yet another unrecorded Verzelini!

Sir Robert Mansell died in 1656, and no doubt the glass trade, like many another, had been adversely affected by the Civil War and Commonwealth. The year 1660 saw the Restoration and a new impulse in industrial experiment. In this year John de la Cam, with the backing of the Duke of Buckingham, obtained a patent for making "cristall de roach." Cam did not stay in England for the specified ten years of the patent, but the Duke had more than one string to his bow and

APOLLO



Fig. I. A rare Verzelini Betrothal Goblet. $7\frac{1}{8}$ in.
Dated on reverse 1577.
By kind permission of Mr. Cecil Davis.

ENGLISH DRINKING GLASSES IN THE XXTH CENTURY

(Below) A "Soda" wine glass with lobed knop. $5\frac{7}{8}$ in.



(In the centre) A "Soda" wine glass, but of brilliant metal of lead appearance. $5\frac{1}{2}$ in.



(Below) A "Soda" glass with lobed "melon" knop.



Fig. II.

was the power behind three other English glassmakers claiming to make crystal glass—Martin Clifford and Thomas Powlden (1661) and Thomas Tilson (1663). The name of rock crystal now applied to the metal seems to imply that it was already becoming thicker. Thorpe in *English Glass* attributes the covered sweetmeat in the Bles Collection (illustrated *Rare English Glasses*, 1925, pl. 73) to this type of metal and to a date in the early 1670's.

Three famous glasses attributed to this period are much discussed and should be noted here. These are the Royal Oak goblet 1663 (Bles Collection), the Charles II flute in the Royal Albert Memorial Museum at Exeter, and the Scudamore or Chesterfield flute now in the London Museum. These glasses are much disputed—W. B. Honey in *Glass* (V. and A. Handbook) puts forward the opinion that they are much more likely to be Netherlandish than English workmanship; W. A. Thorpe calls them Anglo-Netherlands and seems to incline a little to the Anglo side, while E. B. Haynes in *Glass Through the Ages* (1948) states that all three are quite likely to be from one of Buckingham's glasshouses. There is of course the purely English lead crystal successor—admirably illustrated by the famous Penruddock flute—which links the forms together. If it were possible to trace a likely engraver in England at this time, I think the stress would quite definitely be on the Anglo side. All the glasses are engraved with purely English patriotic

sentiments, and with the English words and spelling. The art of glassmaking was, of course, in the XVIIth century very closely related between Italy, the Netherlands and England; most of the workmen's careers can be so traced (John de la Cam was back in Nimwegen in 1668). Hence it is little wonder that their productions sometimes defy identification. But there is, nevertheless, an English element in many of these glasses, and many collectors will wish to represent this on their shelves.

A very important point of note in these pre-lead glass days, is the correspondence and drawings (now in the British Museum, Sloane 857) between partners Michael Measey and John Greene of the Glass Sellers' Company and their manufacturer, Allesio Morelli of Murano, 1667-1673. The letters refer to other glass sellers who also ordered their glass direct from Venice, but the drawings are the important things, for they show the trend of public taste, and, as W. A. Thorpe says, can also be taken as a production list for early London lead crystal when the Glass Sellers ordered from their own English manufacturer (Ravenscroft). Thorpe in *English Glass* (1935) reproduces some of these designs, showing covered beer glasses with flat bottoms to the deep straight-sided bowls, small cylindrical beer (or wine glasses) and the funnel bowl with solid base on knopped stem between two collars. If one can obtain a Greene type (and there are over four hundred of his drawings!)

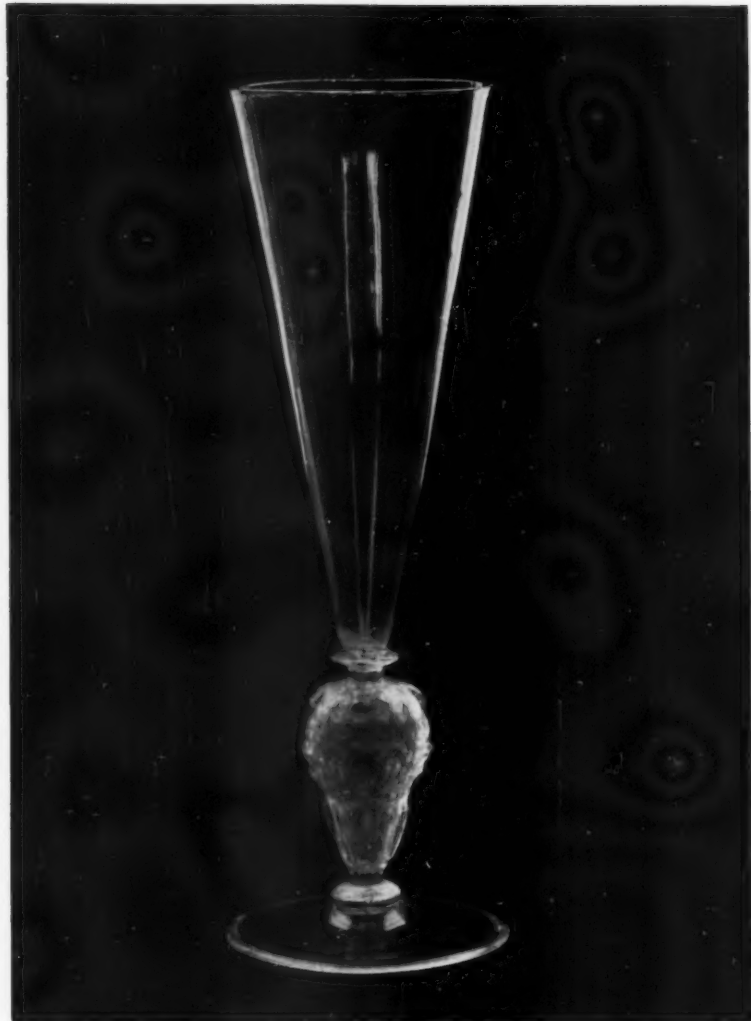


Fig. III. A "Soda" flute with mask - and - gadroon moulded hollow stem. 9½ in.

it is an important link in the sequence of form—but more, it is a definite English style even though made in a foreign metal. The design was a result of the desires of the English public, and was to continue into the purely English lead metal. Greene was very particular in his specifications, and a significant point is that he stressed that "the lower part of these glasses [funnel bowl] and ye button must be solid mettall and all the Rest of the glass I would have to be blown thicker than usual especially the feet must be strong." Already the English wanted a stronger, more substantial glass. In 1671 Greene wrote to Morelli that "We now make verij Good Drinking Glasses in England," and that unless he had good glass at the right prices, "it will not be to my Interest to send to Venice for Drinking glasses." In 1673 Ravenscroft built a glasshouse in the Savoy and by September, 1674, was to send all his output to the Company of Glass Sellers. Greene was a member of this Company, a vigorous and progressive body, who had their finger on the heart of the market and knew

only too well what would sell. It seems likely that if Greene ordered from Venice glasses to such definite instructions, the English glasshouses which were in production at this time would also have been making glasses in similar styles, for Greene and Measey were only two of many glass sellers in London.

(To be continued)

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VIENNESE BOOKBINDINGS

Dear Sir,

"The Italian scholar and bibliophile Maioli" referred to by Dr. C. Eggers in his interesting article on "Viennese Bookbindings" in your May issue is now generally understood by students of bookbinding to have been the Frenchman Thomas Mahieu, Secretary to Katherine de Medici and Treasurer of France. The standard account of Mahieu is still the late G. D. Hobson's *Maioli, Canevari and others*, London, 1926.

Yours faithfully,

WM. S. MITCHELL,
Sub-Librarian,

The University, Aberdeen.

The Editor,
APOLLO.

A.B.C. of English Furniture

THIS is the first of a series of articles on English furniture, which are designed to appeal to the ordinary man, whose knowledge of period furniture is limited and who has few, if any, pieces of antique furniture in his home. It is hoped to persuade a certain number of such "laymen" to become, not "collectors" in the specialist sense, but the owners of some antiques from which they can derive pleasure and satisfaction.

With this objective in view, the pieces described and illustrated will be, in nearly every case, simple pieces such as can be used in the ordinary home. Elaborate "museum pieces"—so delicate that no ordinary human dares to touch them—will be avoided; sometimes, reference will have to be made to such articles, because otherwise an erroneous impression might be given of the work of a period or of a master, but it will be kept as brief as possible. Most of the pieces selected for illustration are suitable for daily use and many of them are so used in the home of the author, or in the homes of his friends: the words to emphasise are "daily use."

PRICES

First of all, a few misapprehensions as to antique furniture must be removed. One of the most serious is that such furniture is terribly expensive. For this myth (it is no more) the popular Press is largely to blame. When the Duke of Omnium sells from Gatherum Castle a complete set of twelve Chippendale chairs (with the receipt given to his ancestor in 1770) for 3,000 guineas, half the newspapers in the land treat this event as front page news. The ordinary man shakes his head sadly and says, "There you are. That goes to show what fantastic prices are fetched by antiques. They are not for me." What the Press does not report, and the ordinary man does not know, is that, at that same sale, a couple of perfectly genuine 1770 chairs, in good condition, sold for a comparative trifle. They had not the glamour of a ducal background; they were odd pieces and not a complete set; and they had not Chippendale's autograph receipt attached to them, but they would add grace and charm to almost any room in the country.

In fact, good period furniture, especially XVIIIth century mahogany, is not dear. One can buy two-hundred-year-old chairs and bookcases and tall-boys (to take some outstanding examples) for little more than the price of XIXth and early XXth century copies; and for considerably less than one has to pay for a well-made new, post-1945 piece. Indeed, at the present time, new rubbish, consisting of some bits of deal stuck together with glue and a few nails is often marked at a higher price than one would have to pay for an antique.

MIXING

Another popular fallacy is that "you can't mix walnut with mahogany"—with the result that one buys neither; and that "you can't mix the old with the new"—with the result that one buys nothing old. In fact, these two opinions are quite fallacious. The various different woods blend in perfectly with each other: it is only in the showrooms of museums and suchlike special places that one sees a room of entirely one wood and one period. At Home House, in Portman Square, occupied by the

Courtauld Institute, the French XIXth century Impressionist pictures fit in quite happily with the Adam furniture; and the chairs in a library well known to the author, are made up of two modern metal chairs by "Pel," an early XVIIth century oak chair, a 1740 mahogany armchair, and a 1790 pearwood cock-fighting chair. Sometimes, for good measure, if a lady happens to be present, an ungilded French walnut chair of the early years of Louis XV is introduced. They all get on together quite well.

What "mixing" can do, however, is to show up the defects in inferior workmanship—not because it is of another period or in a different wood, but because it is inferior. One well-made period piece in the midst of shoddy articles of bad design, inferior workmanship and low grade wood, will stand out itself and will accentuate the defects in the other pieces. It is only in this sense that "you can't mix the old with the new."

DEALERS

Another obstacle in the way of buying antique furniture is the fear of a bad bargain. The dealer is an enthusiast for good products; he takes pride and pleasure in handling articles of quality, and is honestly anxious to satisfy a client's requirements with the right piece at the right price. Quite apart from all ethical considerations, he knows that his long term prosperity depends on a steady and growing clientèle: and that he cannot have either unless his reputation is good. Furthermore, the buyer is entitled to require that the invoice should agree with the representations made. If an article has been described to the customer as a "genuine Queen Anne walnut bureau," those words should appear on the invoice, and if they do not, the customer should not complete the purchase.

So far, an attempt has been made to dispel some of the illusions which prevent people from buying antique furniture. It is now time to turn to certain of the positive advantages.

MAINTENANCE OF VALUE

In these days of ever-increasing inroads by the tax collector, and the consequent risk of having to realise assets to pay his exactions, reference must first be made to the fact that, as a general rule, antique furniture keeps its value and will probably continue to do so. At present the special position of antique furniture may be obscured, because with the great and increasing shortage of everything, any article of any kind or period, good or bad, ancient or modern, may be re-saleable at somewhere near the price paid for it. But this is a special and, it is to be hoped, temporary position. It is certainly true that in the normal days, before the war, a "reproduction Sheraton sideboard" lost about three-quarters of its value the moment it was delivered, but a genuine example, if it had been intelligently bought, was worth substantially what had been paid for it.

There is no doubt that antique furniture is an investment. This does not mean that the amateur will double his money in five years, or anything of that sort. But it does mean that a good antique will be worth what was paid for it and will tend to appreciate in value. The same cannot be said of most investments open to the amateur. Stocks and shares have been known to decline drastically in price for no apparent reason!

QUALITY

But the principal reason for buying antique furniture is not to make money, or even to avoid a loss, but to own something which gives pleasure because it has "quality."

There is no wish on the writer's part to imply that all modern furniture is bad, or poorly made or anything of the sort. Much modern furniture is first class in every way. But it cannot have the quality of an old piece, for the simple and sufficient reason that it has not been tested by time.

What are the characteristics of old furniture that give pleasure? Every individual will give different answers, and will arrange his answers in differing degrees of importance, but the following are some of the pleasing features.

First, workmanship. If a piece has survived for a long period of time, it cannot have been badly made. In the more leisurely days of the past, wood was allowed to mature for years and years: the workman was a craftsman, not a machine tender; and if, by some mischance, shoddy workmanship or inferior wood did creep in, no harm is done to the buyer of today, for the piece in question has been eliminated by the passage of time.

Next, perhaps, the wonderful beauty flowing from perfect proportions. A good Queen Anne walnut tall-boy, for instance, must delight anyone with "half an eye" by its delicious combination of grace, strength and utility. "Where, oh where," one is inclined to ask oneself, as one looks at it, "are the antiques of the future?"

Last of all, the patina: the glorious polish and depth of colour that can only come with time: the sensuous pleasure to the eye—yes, and to the touch as well—that result from generations of use and tending.

So much for generalities. Next month, something will be said of the earliest English furniture—the period of oak.



COLLECTORS' PROBLEMS

Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.

PAPIER-MACHE SNUFF-BOX

E.A. (Penrith). Your box is almost certainly painted by Samuel Raven, as an identical box is recorded bearing Raven's signature. This is also inscribed "The Bee's Wing," being taken from the picture known either by that name or alternatively as "The Connoisseur," by M. W. Sharp. If, however, it is certain that the decoration on your box is a coloured engraving and not a painting, it is presumably one of a number of less costly reproductions made during the early or mid-XIXth century. Samuel Raven was working in Birmingham in 1830, in which year he opened a cigar shop in Stafford Street. Among his patrons was the Duke of Sussex, for whom he painted a cigar case after Wilkie's "Rent Day." He also worked for several of the Birmingham japanners, including Jennens and Bettridge. The term "bee's wing" is given to the light film which forms on wine before it forms a "crust." In the Sharp picture the connoisseur is evidently examining his glass for any traces of this.

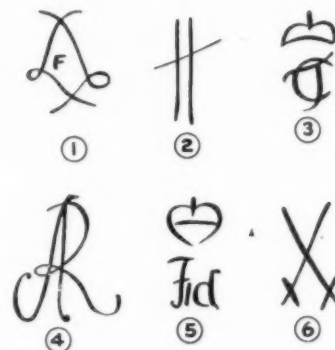
GLASS

D.R. (Hadley Wood). It is not quite clear what is meant by "Rhoemër" in the enquiry. Romer means a form or shape of glass—usually with a cup-shaped bowl and threaded foot. It may be that this refers to the shape of the tumbler as shown in the sketch. The other Roemer is the name of a Dutch artist, Anna Roemer Viisscher, who decorated roemers and other glass, but this could

not apply in this case. From the unusual shape, it would seem (as far as it is possible to tell without seeing the glass) that this set is of XIXth century or later date, and most probably of Bohemian manufacture. From the tracing, the engraving appears to be of fine quality.

FACTORY MARKS

M.H.H. (Whitefield). The drawings sent and reproduced below show (1) Sèvres—the famous French factory mark and a "date letter" indicating the year 1758. (2) Sztendorf—a mid-XIXth century factory which made copies of all XVIIIth century factories. (3) Frankenthal, Bavaria—this is the monogram of Carl Theodor, the patron; mid-XVIIIth century. (4) This is the "Augustus Rex" mark of Meissen (Dresden) but it is very rare on authentic Meissen porcelain of the XVIIIth century and is more usually found on XIXth century and later copies. (5) St. Petersburg—the Russian factory—this is the mark indicating the reign of Nicholas I—early XIXth century. (6) Meissen (Dresden). This is the famous mark of the Saxony factory and was used throughout the life of the factory. It is also known on English Worcester (soft paste) porcelain, but then usually also has a numeral.



COVER PLATE

With the magnificent "Seasons Landscapes" at Vienna, it is permissible to class those two greatest peasant works of the Elder Bruegel, the "Peasant Wedding" and "Peasants' Dance," which also are in the Kunsthistorisches Museum. Of the latter of these his son Pieter Brueghel (for the "h" had crept into the name) made the fascinating rendering with variations which we reproduce. These works by the son upon themes which his father had invented are immensely intriguing to the lover and student of early Flemish art; for it is as if the painter had too much originality to remain a mere copyist even of so great a model, and he makes some tremendous variant—makes it so well that we inevitably ask which is the better version. We recently saw in London a version of the "Peasant Wedding" treated in this way, and now we have the "Peasants' Dance" with the piper and his companion removed and their places taken by a new group of father, mother, and child held between them, taking their place in the dance. From the viewpoint of the composition this has the advantage of carrying the lively dance rhythm right across the front of the picture and so filling the rather uninteresting empty space which obtrudes up through the middle of the earlier work. One other change is that the two childish figures on the left at the front have been moved nearer the corner, filling the gap which otherwise was given to the near end of the table and the foreground. All this fills the picture with movement, and gets the figures into a perspective more emphatic than before. The delightful landscape in which this festival is set remains exactly the same, though the foreground has been shortened to bring the near group of dancers yet nearer.

The panel, which has long been in an important collection, is now in the possession of Mr. Paul Larsen, of Duke Street, an authority on all this period of Flemish painting, who has been a prime mover during very many years in making us aware of the importance of the Brueghels. It is on show in his current exhibition of Old Master paintings.

BOOKS AND THE FESTIVAL

BY HORACE SHIPP

PERHAPS the most remarkable thing about the 1851 Exhibition was that no attention was paid on that occasion to that, dare one say, greatest of all our products: books. Happily the present Festival is guilty of no such omission, and the authorities passed the organisation of definite exhibitions over to that lively body, The National Book League. True at South Bank itself there is no specifically literature pavilion. Books may be seen in the making in the "Production and Power" hall, are conspicuous as part of our homes in the "Homes and Gardens" section, and in an educational aspect in "New Schools." Literature is flirted with rather lightheartedly in that vague and curious hall, "The Lion and the Unicorn." But it is elsewhere that we must look for this contribution of Britain to the culture of the world: South Kensington where a seven-hundred-year story of books has been staged in an exciting modern setting; the British Museum, with a special show of magnificent manuscripts which includes the Lindisfarne Gospels of the VIIIth century proclaiming our genius during the ages called "dark"; another exhibition of precious manuscripts at the British Museum in the King's Library shows those acquired for the public collections by the Friends of the National Library; Sion College in Victoria Street has an exhibition of MSS. and books illustrating the Growth of Religious Thought in England; Oxford has a show devoted to the rise and growth of the Bodleian Library; Winchester, York, Lichfield and many other provincial centres are also staging special exhibitions of the local treasures of this kind. One finds that even at tiny Tenterden in Kent an exhibition of printing, typography and book production is being held centred upon Caxton who was born near by. The shortcomings of 1851 are therefore amply made up by Festival efforts. Nor in this historical survey must we forget the exhibition of Modern Books and Writers which the National Book League have put on at their delightful house in Albemarle Street, including a provocative choice of 100 "representatives of the best in modern English Writings" as well as a show of the finest contemporary book production, chosen by Sir Francis Meynell and Mr. Desmond Flower. There are in fact, more than one hundred separate book exhibitions in the country to mark the Festival.

Collectors will pause enviously before some of the treasures displayed at South Kensington: the first Caxtons; the Coverdale Bible; the First Folio Shakespeare as well as the first Quartos of *Hamlet* and *Richard the Second*; the first edition of *Paradise Lost* and a host of others which, if they do not rise to this height, are among the dream books of bibliophiles. Treasured manuscripts, too, are here: Gray's *Elegy*; Boswell's *London Journal*, that literary sensation of our day; Shelley's "Ode to the West Wind." Eight hundred exhibits tell the story of Britain's contribution to this world of books; our printing, our illustration, our binding, as well as the literature they embody. Not least among the exhibits are the exquisitely illustrated books of flowers and of birds, many of which have become sought-after rarities of the sale room.

What a continuing story it has been can be realised when we turn from these special exhibitions to the history of the British publishing houses. It is fascinating to notice how many of these were established—often long established—at the time of the 1851 Exhibition. Glancing through a list recently, I discovered that more than seventy British publishers, about one fourth of the whole number—were functioning when the Great Exhibition opened its gates, a record which we may well be proud of as a nation. Many of these are historic names in the records of our literature, for the author and his publisher are linked often in most romantic manner. The recent broadcasts of

Pickwick Papers were able to set the immortal work against a dramatic commentary by those publishing partners, Chapman and Hall. In that year of 1851 Dickens himself had just published *David Copperfield*; Thackeray was writing *Esmond*; Tennyson, the newly appointed laureate, had just given us "In Memoriam"; Ruskin published *The Stones of Venice*; and Carlyle, having issued the *Latter Day Pamphlets*, began his *Frederick the Great*; this art of literature was certainly not lacking.

Nor were first-rate publishing houses. Oldest among them, and at that date working within lines of fairly strict scholarship directed mainly at the erudite world around them, stood the two University Presses. Oxford dated back to 1478; Cambridge treads upon its heels, for it was in 1521 that John Siberch began to print for the University there. These famous Presses in 1851, however, would have raised whatever is the correct equivalent to shocked eyebrows at the enterprising interpretation which their directors to-day place upon their function. The Oxford University Press in particular, under Geoffrey Cumberlege, makes itself responsible for the publication of many of our finest art books as well as others in every department of learning, acting often to bring us the productions of American and other universities. The Oxford editions of the English poets, issued when the Press was under the management of Henry Frowde, were a marvellous contribution. It was Frowde who instituted that research for thin tough paper which eventually gave Oxford its secret so-called India paper which revolutionised the production of Bibles, Prayer Books and editions of the poets. The printing and publication of the Bible is a monopoly of the two University Presses and of Eyre and Spottiswoode, the King's Printers. Both the University Presses offer a guinea to anyone who first discovers any printer's error in any edition of the Bible which they print. The publication of the Oxford English Dictionary, completed in 1928, has been one of the outstanding achievements of this great Press. To the sister University goes the honour of the truly wonderful works, the modern History, the History of English Literature, and other series, all notable alike for magnificent scholarship and fine production. In this Festival year, when we are showing the world the British way of life, the untrammelled publication of truth represented by the books from the University presses should not pass without praise.

If they cannot boast such antiquity, several of our publishing houses have a very long record. Longman's now can claim 227 years since the founder set up "at the Sign of the Ship" in Paternoster Row, the sign still on every Longman book now that the seventh generation are carrying on. They had a share in subsidising Johnson's Dictionary, and in his *Lives of the Poets*; a share, too, we hope, in his dictum apropos: "the booksellers are generous, liberal-minded men." The seventh generation has recently taken a revived interest in the publication of books upon art, launching several notable series as well as such delightful works as Eric Newton's *The Meaning of Beauty*.

John Murray is another name full of significance in the story of publishing. They, too, date back to the XVIIIth century and have their links with Dr. Johnson; they, too, have passed direct from generation to generation down to our own time. Great names shine in their story; Byron, Scott, Jane Austen; and it was in their famous house in Albemarle Street that Byron's *Memoirs* were burned rather than that they should be published.

It was Chapman and Hall, however, who flourished most strongly in the mid-century. The Dickens association was a valuable one; but Browning, Trollope, Carlyle, Meredith may be mentioned among the Victorian authors

published by the famous house, which still flourishes after 120 years of brilliant activity. Sampson Low, Marston was another of the highly successful publishing houses during last century. They also date back to the end of the XVIIIth century, but it was chiefly under the enterprising management of Edward Marston, with his genius for business and friendship, that the house flourished. Their success with Blackmore's *Lorna Doone*, with Charles Reade, Wilkie Collins, Jules Verne, and Stanley the explorer gives them an impressive place.

Perhaps the strangest story in this record of publishing belongs to the firm of Cassell's, for the original John Cassell started this great business chiefly as a move towards teetotalism. He was a Manchester boy, ironically the son of a publican, and after struggling as millhand and carpenter, tramped to London as a youth of twenty on a one-man campaign against drink, speaking everywhere he could on this subject and calling his audiences together with a watchman's rattle. A tea and coffee business provided him with livelihood (and obliquely served the cause), and then he realised that drink must be counteracted by nobler attractions and started cheap enlightening publications. From this came eventually the famous *Popular Educator*, *Magazine of Art*, *Cassell's Magazine* and the vast organisation for printing and publishing in La Belle Sauvage Yard on Ludgate Hill.

It is good to realise that little after a hundred years after his launching of *The Standard of Freedom*, his first popular paper, the firm which he founded is giving us three of the most resplendent books to greet the Festival: a reissue of Tomlinson's *London River* with full-page photographs of the lower Thames; a book by Ifan Kyrle Fletcher describing twelve *Splendid Occasions* in English History; and a volume on *Literary Britain*, with one hundred photographs by Bill Brandt depicting the English literary scene. This is alike in the spirit of Cassell's and that of Festival.

Probably, if space allowed, one could go on enumerating the past history and present Festival year activities of the more than seventy publishing houses which existed in 1851 and are still flourishing today; but let visits to the Victoria and Albert, to Albemarle Street, to any one of the Festival book exhibitions, and even to our local booksellers add point to a story which anyway cannot be adequately told in words.

Art's Historical Procession

THE OUTLINE OF ART. Edited by Sir William Orpen. Revised by Horace Shipp. Newnes.

In 1923, Sir William Orpen and Frank Rutter published their now celebrated *Outline of Art*, a book which has probably served to introduce more people to the world of painting than any other single work. This compendious volume has now been completely replanned typographically—one plate to a page is just one obvious improvement—and revised and expanded in its literary content by Mr. Horace Shipp. In his capable hands, a valuable book has become even more valuable, for while he has considerably increased the scope of the old *Outline* in both time and space to include, for instance, excellent chapters on cave paintings, Oriental, Cretan, Greek and Roman Art, negro sculpture and many other trends, including contemporary painting, he has not destroyed the particular atmosphere that made the original work so readable and, one might even say, so friendly.

[Continued on p. 174]



Fig. 1. Harlaxton Hall, Lincolnshire. Manorial-Gothic design by Anthony Salvin, 1830-1837. From *Consort of Taste*.

BOOKS REVIEWED

CONSORT OF TASTE, 1830-1870. By John Steegman. Sidgwick and Jackson. 25s.

This is not just another book on Victorian art rushed out for the centenary of the Great Exhibition but the long-meditated sequel to the author's analysis of the patronage of the arts in the XVIIIth century, which appeared shortly before the war under the title of "The Rule of Taste."

In the present work the author discusses the art and artistic thought in the twenty years on either side of the Great Exhibition. The scene opens in 1830 with the Regency style played out in architecture, whilst in painting the interest had shifted from portraiture to *genre* and landscape, but with Constable neglected and Turner disparaged. Patronage was no longer the exclusive monopoly of the old aristocracy, for the influence of those whose wealth had been quite recently derived from commerce or industry was being increasingly felt, nor in some cases, such as those of J. J. Angerstein and Sir Robert Peel, was it being used unintelligently. It has long been the fashion to depict the strong German influence on English art and artistic thought as the work of the Prince Consort but it is made clear that both were active before his arrival. From Mr. Steegman's description of how Passavant and Waagen behaved in society it would appear that his hosts must have felt a very strong predisposition to be pleased. The presence of these two savants bears witness that the age of connoisseurs had begun, but despite the exotic uncouthness of these foreigners the finest example of the new growth was really Sir Charles Eastlake, to whose perspicacity, backed by that of Prince Albert, we owe the wealth of the National Gallery in the previously unappreciated Italian painting of the XVth century. The Eastlakes (for Lady Eastlake was already a critic before her marriage) and the Prince are the protagonists of Mr. Steegman's story and he shows how well they worked together. The Great Exhibition receives its due amount of attention, but it is well that the importance of the Manchester Exhibition in 1857 is drawn out of obscurity. In this second project the Prince made a gallant attempt to spread more widely the appreciation of works of art. The catalogue proves that it must have been a staggering show, such as has never been repeated in this country.

The evaluation of works of ancient art forms only a part of Mr. Steegman's subject and he has discussed no less fully the development of contemporary architecture and painting. A most interesting chapter describes the beginning of conscious promotion of the arts by the State through museums and schools of design. We have had so many books about the Victorians in which their mistakes have been pilloried that it is a relief to find one written with such a sense of perspective and appreciation of the efforts of those who set out to remedy the artistic ills of the time. The authorities for this period are, of course, copious, but the author has picked his way through them with the greatest care, so that the reader's interest is maintained throughout by his skilfully told tale. C.C.O.

*WIEGENDRUCKE IN DER ZEITEN-
WENDE*. By W. Grothe. Kleinmayr,
Klagenfurt.

APOLLO readers may remember an article published in the March 1946 number describing an exhibition of fine bindings from the monastery of Tanzenberg held in the Austrian city of Klagenfurt during the previous winter. Dr. Grothe's book on Incunabula is concerned with another aspect of the vast numbers of books assembled from various sources in both western and eastern Europe at Tanzenberg as a result of the war. No one is better fitted to speak about the books at Tanzenberg than Dr. Grothe since he was both before and after the defeat of the German armies in charge of the process of sorting them. This book does not, however, in any way resemble the sensational accounts of loot and destruction which have been published in America by former officers of the U.S.A. Monuments and Fine Arts service, and whose main intention seems to have been to revive wartime propaganda legends and to achieve larger circulations by new revelations of Nazi plunder. The author confines himself to the one hundred and thirty-one Incunabula which he discovered at Tanzenberg, and the final section consists of a catalogue raisonnée of them. This is, however, by no means an academic work, of interest only to the collector or student of XVth century printed books; Dr. Grothe examines in a series of essays the impact upon

contemporary society of the new discovery of printing, and discusses the reasons which led to the selection of the first books chosen to be set in type. His reflections upon the Incunabula fall into two sections: in the first he considers the format, distribution, printing and binding; while in the second he is concerned with the authors and contents. His book is written with an unfeigned enthusiasm for his subject and goes far to explain the fascination of early printed books to those interested in XVth century culture. As an English reader I noticed, with no slight relief, that the book is quite free of the expanses of turgid and obscure writing which we have, not without reason, come to associate with the modern German literature in art.

In the short section devoted to bindings, Dr. Grothe rather unwisely accepts as authoritative Loubier's *Der Bucheinband*, a work which even in its second edition is completely replaced by E. Ph. Goldschmidt's monumental work on Mediaeval and early Renaissance bindings. One other criticism relates to a difficulty which the author could not well have avoided. He writes of the Tanzenberg collection, and his remarks are therefore confined to what was a purely accidental assemblage of books, brought together by the chance of war and not by the ordering hand of a collector. It is true that he had the whole of the famous Fürstenberg collection and the catalogue looks at first sight almost like a commentary on this collection, but one cannot help feeling that the limitations imposed have proved irksome to the author. He has not observed them too strictly and often permits himself a sideways glance at works not represented at Tanzenberg, but a less restricted field would certainly have been more agreeable for both author and reader.

J.F.H.

CANALETTO. By F. J. B. Watson. *Master Painters Series*. Paul Elek. 42/-.

In 1727 we find Owen McSwiney writing to the Duke of Richmond about the paintings of Canaletto: "His excellency lies in painting things which fall immediately under his eye," and about a century later the following pronouncement on the same painter is set down by John Ruskin: "Possesses no value except that of dextrous imitation of commonplace light and shade." The truth for us today—there is no absolute truth in such matters—would seem to lie somewhere between these two uncompromising judgments with a slight lean, if anything, towards the first. It is generally accepted today that the earlier works with their freer execution are to be prized over the more rigid works of his later manner.

The story of Canaletto is a success story: the son of a theatrical scene-painter and trained himself in that capacity, he soon abandoned this *métier* and, under the guidance of Carlevaris, launched out as a Vedute painter, a painter of views; the tradition in Venice for work of this topographical nature was already well established.

We in this country are fortunate indeed in possessing so many of the finest canvases, as well as the splendid collection of drawings at Windsor Castle which formed the subject of Dr. Parker's fascinating book published recently. In this connection, Mr. F. J. B. Watson, the author of Paul Elek's sumptuous new work on Canaletto, has an interesting story to tell, an intriguing sidelight on the ethics of the time; picture buyers today are very much on guard against the possibility of fakes, especially in the case of Canaletto, where the demand for his pictures so clearly exceeds the supply. One might have assumed that these spurious works were the product of hands busy after the artist himself was safely dispatched to his eternal home—not a bit of it!—many of them (not always the best) were the work of his over-zealous contemporaries cashing in on a healthy seller's market.

When it became known that the great

Venetian was himself arriving in this country, he "picture dealing tribe" (this charming appellation is that employed by Edward Dayes, a water-colourist of the day) hatched a plot to discredit him first before he had a chance to discredit them together with their illegitimate issue—they tried to drive him from the country and "thereby prevent him detecting the copies they had made of his works, which were in great repute." All these machinations made it necessary for the artist, in danger of losing his identity, to insert an advertisement in the Press in 1749 to the effect that "a Picture done by him being a View of St. James's Park would be exhibited for the approbation of the public for fifteen days at his lodgings at Mr. Wiggan, Cabinet Maker, in Silver Street, Golden Square."

Canaletto's residence in England, his association with Joseph Smith, the discerning and practical British Consul in Venice, and the many delightful English subjects he painted, make one specially critical of any book published here about this artist. The present one, it will be agreed, passes the most searching scrutiny with flying colours; this is a noble volume, beautifully planned, on a spacious scale, with no less than fourteen unusually good colour plates (eight Italian and six English subjects) and many useful monochrome reproductions. For a colour illustration of the Duke of Northumberland's "Alnwick Castle," surely one of the loveliest pictures ever painted in England, this book is worth owning. Mr. Watson's text is in keeping with the general quality of the book, being mildly expressed, informative and brief. A.K.S.

A RARE GAUGUIN ITEM

The Bulletin of the City Art Museum of St. Louis devoted its Summer 1949 issue to a hitherto unpublished and almost unknown manuscript by Paul Gauguin entitled "L'esprit Moderne et le Catholicisme." It reveals the artist as an even more complex character than one had previously thought him subject to continual inner stress and conflict. This being merely a review of the original, it is difficult to form conclusions of one's own with any certainty. Enough emerges, however, from this exposition to whet the appetite and make us wish for copies of the manuscript to be made available in this country. A.K.S.

THE CREATIVE CRAFTSMAN. By John Farleigh. G. Bell & Sons Ltd. 21s. net.

The major part of this work (the modern section) consists of records of visits to practising craftsmen. The editor has collected exponents of certain crafts, such as pottery, bookbinding, silversmiths' work, and the designing of textiles, that are in a reasonably healthy condition, and discussed with them the interests and the future of their work. A very interesting fact emerging from most of these interviews is that these craftsmen have a firm grasp of their art and its function. It is significant that Mr. Arnold Dolmetsch, maker of musical instruments, writes of his training: "We were born into it, or came into it very young," and adds, "we live with our instruments; most of our craftsmen here must play the instruments that they are making." The interview with the potter, Mr. Bernard Leach, with his account of his close association with Japanese potters, is interesting. The first section, an illustrated record of the arts and crafts "from earliest times," is not satisfactory, and is too inaccurate to be of use. For instance, under 1770 is listed "Sir William Chambers's chinoiserie." Chambers's work, *Designs for Chinese Buildings*, was published in 1757.

CAPABILITY BROWN. By Dorothy Stroud. Country Life. 42s.

The work of Launcelot ("Capability") Brown was an unexplored subject, peculiarly fitted for



A pepper pot designed and made by Leslie Durbin. An illustration from *The Creative Craftsman*.

Miss Dorothy Stroud, and calling for a considerable amount of research. The record of his life is a "success story," an account of his rise from obscurity to celebrity, and to moderate affluence. "Untutored Brown" deserved his reward, for he was likeable and honest. His rise in the social scale to intimacy with "the great" has its parallel in that of the earlier architect and designer of gardens, William Kent. As Lord Chatham wrote, when Brown was firmly established, he "shares the private hours of the King, dines familiarly with his neighbour of Sion [the Duke of Northumberland] and sits down at the tables of all the House of Lords."

Brown earned a rich harvest of commissions from his "landscape gardening." The great range of his scenic architecture, the immense areas of park and woodland that he handled, are evident from a number of the photographs and plans reproduced in this work. He was "immortal Brown," Dame Nature's "second husband" to his contemporaries. He refused an offer to go to Ireland on the grounds that "he had not yet finished England." There were, of course, critics of his work, and among the dissentient voices was that of Sir William Chambers, who in his *Dissertation on Oriental Gardening*, spoke of "peasants emerging from the melon-grounds to take the periwig and turn professor." In their early stage, Brown's landscapes were too much spotted with small clumps, but by the time his trees had reached maturity their creator had been forgotten, or remembered as the destroyer of formal gardens and avenues.

The discovery of Brown's account book in the possession of a descendant has been invaluable in dating work during the last twenty-three years of his life, and in proving that he was the architect of houses formerly attributed to others. It is clear that, after 1751, Brown had a large architectural practice. It cannot be claimed that he possessed any remarkable originality as an architect; and on houses he designed, such as Croome, the influence of William Kent is obvious. His place as an architect was estimated fairly by Lord Coventry, who wrote of a house, Spring Hill (built by Brown), that "without any pretension to architecture" it was "perhaps a model for every internal and domestic convenience."

There is much of interest in Miss Stroud's

book to students of English architecture, for there are full accounts of country houses where Brown was called in to "improve" the landscape, even when that house was the work of another age and architect.

EDVARD MUNCH. By Frederick B. Deknatel. Max Parrish & Co., Adprint House. 21s.

The work of the Norwegian painter Edvard Munch (1863-1944) is almost unknown in this country, and Mr. Deknatel's study is valuable as the only important survey of his art, apart from some works in German, and in the Scandinavian languages. Munch's active life as a painter was a full sixty years, and his production was immense. At the time of his death he left more than a thousand paintings besides a quantity of drawings and engravings. His pictures became so numerous that he could not take proper care of them, and they were allowed to lie scattered about inside and outside the house, at all seasons of the year. His art expresses a view of life characterised by "visionary and imaginative romanticism," and Mr. Deknatel suggests that there is in it "something Scandinavian which craved expression"; the view of life of what Sir Max Beerbohm calls "the greatly blighted Scandinavian." He aimed at expressing an overpowering dread of life, which he had felt in his youth, and his work (with some exceptions) conveys a "sense of impending disaster." His many self-portraits illustrate the particular condition of his art at the time, and it is significant that one portrait, an image of Munch as he thought of himself, is called "In Hell." After 1894 he expanded his production through the medium of etching, lithography and woodcuts, often continuing the motifs of his paintings. It is interesting to see that Munch, in spite of his long residence in France and Germany, carried his Scandinavian climate with him.

WATER-COLOUR

AN INTRODUCTION TO ENGLISH WATER COLOUR-PAINTING. Graham Reynolds. Country Life. 21s. net.

EARLY ENGLISH WATER-COLOUR. C. E. Hughes. Edited and Revised by Jonathan Mayne. Benn. 15s. net.

French critics, in considering the products of the British School of painting, have more than once remarked that our men are so suited to the water-colour medium that it is a pity they have not confined themselves to it. The opinion has sting and point, for whatever may be the European view of our few masters in oil, none question that we have excelled and do excel in water-colour. The tradition from Paul Sandby to John Piper is unbroken, and on the whole so creditable that it is almost impossible to write an unattractive book about the subject, even when the illustrations are in monochrome. The art itself may be minor, but it is the result of reflection, care, above all of personal joy. That is why the later Turner and John Sell Cotman are valued so much: their finest water-colours were painted for their private delectation. The result has enriched posterity.

As to the literature of the subject, there is one brief piece of perfection. It is Laurence Binyon's *English Water Colours*, which first appeared in 1933 and will never be bettered. C. E. Hughes's survey, which has now been re-edited by Mr. Jonathan Mayne, of the Victoria and Albert Museum, preceded it by twenty years, but was more limited in purpose. It excluded, "with one or two exceptions, all artists who were born before 1720 or after 1820." It was, in fact, a "handbook" to the great period rather than a conspectus of its subject. As such, it keeps its value, particularly in such features as the list of artists practising during the period, together with a note of the principal sphere of their work. The original author and his new editor have between them



Magdalen College and Bridge. By J. M. W. Turner.
From *Early English Water-Colour*.

filled in the outlines of their subject, and covered at least some of the details.

Mr. Graham Reynolds, also of the Victoria and Albert Museum, has taken the measure of the School from the XVIIIth century until today. His text was originally composed in lecture form, and is useful for its analysis of origins and for its indication of how continuity has been maintained. The notes on illustrations are just what are wanted for an "Introduction" such as this, though the absence of an index is a handicap.

It is interesting to find in both books recognition of the stature of Samuel Palmer, Blake's most interesting disciple, and a man who is regarded as one of the foremost re-discoveries of modern scholarship. OLIVER WARNER.

THOMAS ARCHER. By Marcus Whiffen. *Art and Technics.* 8s. 6d.

The number of "houses in search of their architects" is diminishing owing to recent research. Mr. Marcus Whiffen's study of Thomas Archer (1668-1743), an architect of marked individuality, contains much original material. Archer's epitaph provides the information that he spent four years abroad. His earliest authenticated work is the north wing of Chatsworth (formerly attributed to William Talman), of which the façade has been much altered. The attributions of two houses, Chettle in Dorset and Marlow Place, Buckinghamshire (which resembles it in its advanced baroque character), are beyond reasonable doubt, and there is strong probability that Bromham Park is by Archer. The serious study of Archer's work is of recent date. He is dismissed by

Horace Walpole in two lines; but the balance has been handsomely redressed by Mr. John Summerson's estimate in *Georgian London*, where it is pointed out that the force of tradition "directs more admiration to the 'safe' architecture of Gibbs than to the inventors and experimenters of the deeply imaginative native school of Baroque. Archer is the most baroque of the four architects of the English baroque, no doubt owing to the influence of the Italian architects Barenì and Borromini, whose work he must have seen in his four years abroad; and no other architect of this period used curves as freely as he did, both in his plans and elevations, or with so sure a feeling for their potentialities both for illusion and sculptural effect."

THE WORKS OF ALFRED STEVENS, Sculptor, Painter, Designer, in the Tate Gallery. By Kenneth Romney Towndrow. *Longmans, for the Trustees of the Tate Gallery.* 20s.

Alfred Stevens stands apart from all contemporary movements in English art, in an isolation which was conditioned by his long apprenticeship in Italy from 1833 to 1842. The Tate Gallery is very well off for drawings and paintings by Stevens and the publication of this illustrated study by the Trustees of the Tate Gallery is valuable as a full, if partial, record of his work and for the scholarly and fully documented catalogue. A number of Stevens' masterly drawings are reproduced. He was first and foremost a sculptor, and in several drawings we are made aware of their sculptural quality, even though many of them

were not studies for sculpture. The drawings reproduced, on a satisfying scale, are mainly in red chalk, but a pen-drawing (Plate 3), a calligraphic study of the caryatides supporting a chimney piece for Dorchester House, is remarkable for its virtuosity. Mr. Towndrow, who has made a special study of Alfred Stevens' work, draws attention to the mastery of gesture and "movement in suspension" in many drawings.

OLD SILVER AND MODERN SETTINGS
By Edward Wenham. George Bell & Sons. 21s.

There are several excellent books on old English plate, and the present work cannot claim to be more than a summary of a well-known story, except for an account of the difficulties of connoisseurship and the tricks of the faker. This section (5) gives a convenient summary of the activities of the forger, and of the process known as transposition. An interesting quotation (p. 730) from the *Memorial of the Goldsmiths' Company* gives an account of this "ancient and evil" practice "of cutting out the marks of old plate and soldering the same into new pieces which have never been held at the Hall." There are only twenty-eight photographs of silver, an inadequate allowance for illustrating the long history of English plate; and the line drawings which supplement them are not satisfactory, especially in the case of richly-ornamented pieces.

ART'S HISTORICAL PROCESSION—
continued from p. 171.

We observe with pleasure that our favourite local milestones have not been sacrificed to the broadening process involved in this present edition; Alma Tadema's sinister pair of young women languidly lolling over a decorative marble fish-pond are still with us, also Holman Hunt's roguish "Scapegoat," now transfigured in full colours. Several neglected painters are represented—"Mrs. Ann Collmann," by Alfred Stevens, is a good portrait by any standards, and the canvas "On the Beach," by Blommers, a pupil of Israels, is delightful.

It is interesting to notice, too, that Walter Bayes was painting Henry Moore tube shelterers just as cleverly simplified, and every bit as monumental and moving as the more up-to-date ones, in the year 1918.

With all the disadvantages inevitably attendant upon the production of any omnibus volume of this sort, one fundamental virtue still obtains: the sense of an historical procession is preserved. As we turn its pages, one school of art develops naturally into another, and in this way light is cast both backward and forward in time.

One of the most fascinating new chapters is the one dealing with the marvellous Palace of King Minos, at Knossos in Crete, a timely reminder to us in our own age of declining standards of taste that two thousand years before Christ there existed people living in the height of luxury, who were blessed with a superb feeling for decoration and an unquenchable thirst for beauty in every-day things.

Mr. Shipp has given us, in addition, a very workmanlike and informative analysis of the contemporary field. One feels that he has, very properly in a work of this nature, kept his own more emphatic likes and dislikes to himself, giving the reader the inestimable advantage of an objective view, allowing him to draw his own conclusions.

With sixteen reproductions in colour and what seem to be hundreds of black and white photographs, this is perhaps the most completely satisfactory introduction to the art of painting on the market.

APOLLO

Twelve monthly copies will be sent by post—home or overseas—for £2 2s. (\$6.50). Apollo, 10 Vigo Street, London, W.1.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Christie's sale of 4th May included a number of English portraits. One of General the Hon. Edward Bligh, by Sir Joshua Reynolds, painted in 1787, made 2,500 gns., and another Reynolds portrait, of Henry Seymour, 240 gns. A Reynolds allegorical picture, "The Snake in the Grass," 49 in. by 39 in., brought 720 gns. The latter was sent for sale by Baroness Burton, whose remarkable collection of French and other works of art was dispersed at Christie's in November last. In the same property were three fine portraits by Thomas Gainsborough. One of George Drummond, 90 in. by 58 in., brought 3,600 gns., another of the Countess of Kinnoull, 50 in. by 40 in., 3,300 gns., and the third, of Mrs. George Drummond, 2,600 gns. Also belonging to Baroness Burton was a John Hoppner portrait of the Countess of Oxford and her infant daughter, which had been exhibited at the Royal Academy of 1797, which sold for 190 gns., and one of Mrs. Hatfield, by Sir William Beechey, at 170 gns. A Dutch picture, by Frans Snyder, "A Larder Scene," with dead game, birds and fruit and a woman carrying a dead bird, 71 in. by 101 in., made 400 gns. Sir Kenneth Clark sent a landscape canvas by Claude de Lorraine, 37 in. by 48 in., which brought 220 gns.

Some English sporting pictures by J. F. Herring, Senior, sold well. A portrait of "Don Juan," winner of the 1838 St. Leger, made 520 gns., and one of "Industry," winner of the Oaks, 1838, 27½ in. by 35½ in., the same price. Another Herring portrait of a racehorse, painted in 1839, brought 380 gns., and two others 310 gns. and 160 gns. These belonged to Mr. Edward Hulton, who also sold "A View of Blackfriars Bridge and St. Paul's," by W. Marlow, for 420 gns.

A Nicolas Poussin canvas, "Venus and Adonis," sent by Lord Carrington, whose ancestor had purchased it in the XVIIIth century, brought 1,100 gns. A George Morland, "Bargaining for Sheep," signed and dated 1794, 55 in. by 78 in., made 900 gns.; and a pair of George Chinnery portraits, painted in Madras in 1805, 190 gns. Other important pictures were, "The Interior of a Spacious Laboratory," by D. Teniers, 28 in. by 34 in., 750 gns.; "A Waterfall," by Jacob van Ruisdael, 25 in. by 20 in., 600 gns.; "A View of a Dutch Canal," by Johannes Storck, 28 in. by 41 in., 360 gns.; and a pair of Baptiste pictures of baskets of flowers, 260 gns.

At a sale of pictures at Sotheby's a small signed Corot panel, "Un cours d'eau sous les Arbres," 12½ in. by 8½ in., made £720. A Fantin-Latour (1887) picture of carnations in a vase, 17 in. by 13½ in., brought £800. Other modern pictures included a number by Matthew Smith. The most important was a portrait of Augustus John, R.A., which had been exhibited by the Arts Council of Great Britain, British Art, 1939-1945; this made £600. Another, "Falling Model," 37 in. by 50 in., brought £500. The remainder were mostly brilliantly coloured flower-pieces. "Mixed fruit in a Basket," signed with a monogram, 18 in. by 21 in., made £260; "Mixed Flowers against Grey," signed and dated 1928, 30 in. by 25 in., £420; "Roses out of Doors," dated 1925, 21 in. by 20 in., exhibited at the Leicester Galleries exhibition of the artist's work, 1929, £400. A still-life of peaches, exhibited at the Biennale, Venice, 1938, 19 in. by 29 in., £420.

In the same sale a Sickert painting, "Dieppe, 1907," signed, measuring 17 in. by 21 in., brought £70; "The Soldiers of King Albert the Ready," an incident in the defence of Liège, signed by the same artist and dated 1914, shown at nine exhibitions between 1915 and 1941, 78 in. by 58 in., £85. A Sickert portrait, "Venezia," signed with initials, 30 in. by 27 in., made £40; and a head and shoulder study of a girl, signed, 24 in. by 20 in., £38. Another Sickert, "Reveille, Camden Town," signed, 24 in. by 20 in., was bid up to £65.

Some modern drawings included one by C. Pissarro, in pencil and water-colour, signed with initials, "Un Village près de Bruxelles," 8 in. by 11 in., £140; a P. Signac, "Port de Barfleur," 8 in. by 10 in., £105; another by the same artist, "Port de Trieux," roughly the same size, £75. A small Guys drawing, "Calèche," pen and ink and wash, 6 in. by 7 in., £30. "The Circus," by Jean Dufy, in gouache, 22 in. by 17 in., made £34; and "Villefranche," by Raoul Dufy, 14 in. by 20 in., £50. A Victor Passmore picture, "Café Interior," 13 in. by 15 in., brought £68; and an Ivor Hitchens, "Felled Trees, Autumn," 20 in. by 41 in., £50.

In the same sale a John Constable, "The Reapers," included in the V. & A. Museum Exhibition, 1942, 17 in. by 13½ in., £420; and another Constable, "Rochester Palace, Southampton," 8½ in. by 11½ in., £170.

Robinson and Foster's sold a T. Rowlandson water-colour drawing of a spa for £115 10s.; a pair of Bellotto Venetian views for £42; and "Villagers off to Market," by H. Stanier, for £54 12s. In another sale a School of Antwerp panel, "The Adoration of the Magi," made £210.

At Phillips, Son and Neale an English landscape picture by A. Percy made £55; a pair of Venetian canal scenes, in the manner of Bouvard, £105; and a Lancret style pair of panels, of landscapes, £165. A portrait of Madame de Pompadour, with a signature F. Boucher, and date 1756, brought £500.

FURNITURE. Some important pieces were sent by the Earl of Shaftesbury to Christie's sale of 3rd May. These included a set of three carved mahogany armchairs, circa 1760, which made 1500 gns. A settee belonging to this suite is illustrated in *The Dictionary of English Furniture*, Vol. III, p.102, where it is stated that the settee was probably made by Chippendale's firm. Large numbers of these deep-seated "Library" armchairs were made during the second half of the XVIIIth century, but Lord Shaftesbury's chairs differed from the majority, not in the design, but in the fine quality of the carving on the mahogany frames. This is in high relief, as opposed to the flat decoration of the similar chairs made by the hundreds of London and country cabinet-makers who were restricted not only by the skill of their craftsmen but by the pockets of their customers.

A Chippendale mahogany tripod table was in the same class. The circular top had a gallery pierced with medallions and key-fret, the stem carved as three conjoined "C"-scrolls slightly decorated with acanthus foliage, wave ornament and scrolls, and the three cabriole legs similarly carved. It measured 30 in. diam., and brought 1,050 gns. Nine Chippendale mahogany armchairs, with lattice-pattern and octagonal medallion backs and chamfered legs with fret brackets, made 700 gns. Pole fire-screens do not ordinarily bring high prices nowadays, but 145 gns. were bid for one with a banner of Soho tapestry, woven with parquets and other birds, on a Chippendale mahogany tripod stand.

In another property was a set of six Chippendale mahogany chairs, with interlaced splats and square moulded legs, which made 145 gns.; and a set of two Hepplewhite mahogany armchairs and three single chairs, with arched backs and pierced splats, 140 gns. A mahogany dining-table, circa 1800, on three pedestal supports with curved legs, extending to 18 ft. long, made 260 gns.; and a Chippendale mahogany serpentine-fronted commode, 44 in. wide, 250 gns.; whilst a Sheraton serpentine-fronted commode, 49 in. wide, made 145 gns. A Hepplewhite mahogany commode, of *bombé* form, 44 in. wide, sold for 78 gns.

In the same sale a late XVIIIth century walnut longcase clock by Joseph Knibb, with an 8-day movement, 6 ft. 11 in. high, made 340 gns.

At a sale at the Motcomb Galleries, a satinwood Pembroke table banded with amboyna wood and with an unusual feature of a sliding panel which released a jack-in-the-box secretaire, 29 in. wide, made £60.

A Georgian mahogany breakfront bookcase, 10 ft. wide, with glazed tracery doors, made £86 at Robinson and Foster's. A Sheraton bowfronted sideboard, 5 ft. wide, in mahogany crossbanded with satinwood, made £48 in the same rooms; and an Adam style mahogany dining table, 9 ft. wide, the same figure. A "Carlton House" writing table, also in satinwood banded mahogany, 4 ft. 6 in. wide, brought £65.

Phillip, Son and Neale's sales included a late XVIIIth century walnut cabinet, with chased brass clasps and a stand of later date, £120; a Georgian mahogany secretaire-bookcase with two tracery doors, 4 ft. wide, £70; and a Regency sofa table, in rosewood with satinwood crossbandings and lyre-shaped end supports, 4 ft. 9 in. wide, £95. A pair of rosewood and satinwood card tables, on tapering legs, 3 ft. wide, made £98; and a set of twelve mahogany dining chairs of Sheraton style, with twenty-two other chairs of similar type, £245. French furniture included a Louis XV satinwood bureau with a cylinder front and marquetry decoration, 2 ft. 8 in. wide, £260; and a pair of Louis XV giltwood angle chairs, covered in Beauvais tapestry, £58.

At Knight, Frank and Rutley's a set of eight mahogany dining chairs, of Hepplewhite design, two of the chairs with arms, made £56; a Chippendale mahogany clothes press, with panelled doors, 4 ft. 6 in. wide, £50; a mahogany pedestal writing desk, fitted with drawers, 5 ft. wide, £62; and a Dutch marquetry *bombé* bookcase with glazed doors, 4 ft. wide, £36.

At Rogers, Chapman and Thomas a 5ft. oak court cupboard, carved in French Renaissance style, made £90; and a George III mahogany semi-circular sideboard, 6 ft. 6 in. wide, £140. A pair of Regency dwarf rosewood corner display cabinets brought £63.

PORCELAIN. An April sale at Sotheby's included a quantity of Chelsea pieces, including some of the coveted vegetable tureens. A cauliflower tureen and cover, modelled with white flowers and green stalks, 4½ in. high, both the lid and base marked with a red anchor and numeral, made £270; and a larger tureen, modelled as a lettuce, painted in natural green with puce ribbing, 5½ in., with a red anchor mark, £200. Another cauliflower tureen and cover, standing upright and not on one side, was thought to be Longton Hall rather than Chelsea. This was 5½ in. high, and made £300. A small Chelsea sunflower dish, with green rustic handle and a pale yellow flower-head, 6 in. wide made £130, with a red anchor period basket painted with flowers, 6½ in. A Chelsea white cream-boat of acanthus-leaf pattern, 4 in. wide, triangle period, made £80. A "fable" teapot, painted by O'Neale, had the body decorated with a continuous landscape, with a horseman attacking a prancing stag. This red anchor period piece, 3½ in. high, made £105. A saucer in the Schreiber collection has the same painted fable.

The Worcester porcelain also included a pair of tureens, modelled

as partridges, painted in natural colours, 6 in. wide. One cover of these was repaired, but they brought £155. A pair of Worcester leaf dishes with gilt rustic handles and scattered sprays and sprigs of flowers in unusually brilliant colours, 8½ in., Wall period, made £78; and two Wall period dishes, 10½ in. and 7½ in., one modelled and painted as leaves, £70. A pair of Wall crescent mark square dishes with fluted sides and painted with flowers, 8½ in., made £20; and a pair of Worcester bell mugs, with fluted loop handles and slightly painted with sprays of old English flowers, 5 in., £18.

There has been comparatively little sale for blue and white porcelain, whether European or Oriental, for many years. There are signs that it is again coming into favour. A blue and white tankard, with twenty other pieces of similarly decorated Worcester porcelain, made £46; and an early Worcester sauce boat, with nine other pieces, £20.

Some pieces from the Longton Hall factory brought excellent bids. A rare set of six strawberry plates, in brilliant condition, of deep shape and painted with sprays of flowers, made £330; a leaf dish, painted with butterflies, 8½ in., £165, with a pair of sunflower dishes; and a plate and two dishes, decorated with painted flowers, £70.

The Bow pieces included a pair of large dolphins, painted in brown, puce and yellow, 4½ in., which brought £105; and a pair of lions in white, one with a ball between its paws (sometimes known as the "Croft Lions"), with two small figures, £95. A pair of figures of Fire and Water from the set of the Elements, 10½ in. high, made £36; and six "quail" pattern plates and dishes, £22.

With some table services included in Christie's sale of 3rd May a large French service, painted with flowers and gilt, comprising some 260 pieces, sold for 440 gns.; whilst a Jacob Petit dessert service of some 70 pieces, made 720 gns. A Crown Derby dinner service, with waved and gadrooned borders, painted in red, blue and gold, comprising some 124 pieces, brought 320 gns.; and a Derby (Bloor) dinner service, similarly painted, some 70 pieces, 200 gns. A *Sèvres feuille de choux* dessert service, variously painted with bouquets, with date letters between 1757 and 1769, comprising some 78 pieces, 350 gns.

At Rogers, Chapman and Thomas a *Sèvres* cabaret set of five pieces made £240; and a set of four *Sèvres* cups and saucers, £160.

At an April sale at Puttick and Simpson a Chelsea red anchor cauliflower tureen and cover, and a leaf-shaped dish, made £100; and a pair of Chelsea leaf dishes with panels of green and yellow, £150. A small Chelsea oval sweetmeat dish made £48. Three Royal Worcester vases, 14 in. to 20 in. high, painted with flowers and modelled and gilt borders, made £50; and a pair of Royal Worcester female figures, 19 in. high, £25. A pair of Minton vases and covers, painted with flowers, 15 in. high, made £23. The same firm also held a complete sale of Staffordshire pot lids. The 140 lots realised a total of £1,128.

SILVER. A pair of George I candlesticks of 1715, by Richard Greene, made £210 at a mid-April sale at Christie's. These had baluster stems and faceted octagonal bases, and weighed 25 oz. 13 dwt. A circular teapot, sugar basin and cream jug by W. Eley and W. Fearn, 1824, 58 oz. 14 dwt., made £110; and a James II tazza top, engraved with a coat-of-arms in a baroque cartouche, 12½ in. diam., by John Ruslen, 1686, 16 oz. 1 dwt., £82. A pair of circular fluted soup tureens, 1841, with a weight of 353 oz., made £160.

A Commonwealth two-handled circular wine taster, only 2 oz. in weight, maker's mark W.W. in monogram, 1652, made £70; and a set of three William III cylindrical casters, on gadrooned feet and with a rib round the bodies, 1701, 17 oz. 2 dwt., £80. These were slightly defective. An attractive fox's mask stirrup cup, engraved with a crest and the motto "Success to all Foxhunters," by Thomas Powell, 1775, 6 oz. 8 dwt., brought £78; and a large circular salver, 26½ in. diam., by John Bridge, 1827, £140. Table silver included a service of Old English pattern, comprising some 74 pieces, 134 oz. 7 dwt., with 14 knives, £60; a collection of some 71 spoons and other pieces, including a gravy spoon of 1743, 69 oz. 17 dwt., £33; and a service of some 84 pieces, 135 oz. 18 dwt., with 28 knives, £80. Eight Queen Anne rat-tailed table spoons, with dog-nose tops, by Andrew Archer, 1713, 17 oz. 4 dwt., brought £19; a pair of William III rat-tailed table spoons, also with dog-nose tops, by J. Broake, 1700, £20; a Charles I silver-gilt seal top spoon of 1632, maker's mark R.C., £18, and a James I seal top spoon with a large gilt baluster, dated 1614, £25.

At Phillips, Son and Neale a fiddle and thread pattern table service, of some 103 pieces, 263 oz., made £98; and a pair of William and Mary candlesticks, with reeded columns and square bases, 6 in. high, London, 1693, maker's mark I.L. with crown above, 24 oz., £165.

At Jackson and Son's sale at Lincoln, on 17th April, a Charles II porringer, with lid (1680), 20½ oz., made £142 10s. In the same sale was a pair of George III telescopic candlesticks (1804), which sold for £36; and a George II two-handled standing cup (1744), 47 oz., £29.

Puttick and Simpson's sold a Victorian tea and coffee service (1853-54), with a gross weight of 96 oz. 5 dwt., for £70; a George III tea service of three pieces, with a modern coffee pot, 55 oz. 12 dwt.,

£46; and a pair of George II large gilt table candlesticks, by Louis Black (1757) £35.

Robinson and Foster's sold a Victorian engraved tea and coffee set of four pieces, 69 oz., for £76; and an oblong two-handled tray of 103 oz. for £52. A Victorian tea tray of 131 oz. made £55. An old Sheffield plated two-handled tea tray, with a gadroon and shell border, 24 in. wide, made £40.

ARMS AND ARMOUR. A complete suit of German (Nuremberg) "Maximilian" fluted armour, circa 1560, made £450 at an armour sale at Sotheby's. It is believed that this harness had been given by the Emperor Napoleon III to the Czar Alexandra II. It was obtained from the ex-Imperial Collection at the Hermitage, Leningrad, in 1931. Another Nuremberg suit, of about the same date, and the helmet with a high comb, made £265. A mid-XVth-century suit, from the collection of Sir Henry Burke, Garter King of Arms, brought £270; and a three-quarter suit of armour, of the same date, £100.

A late XVth century coronal of a tilting lance, of bright steel and with three points, made £17; and a German chanfron, circa 1520, fluted in the "Maximilian" manner, £24. A French defence for the right arm, of the period of Louis XIII, £20; and two "Maximilian" cuisses, one for the right and the other for the left leg, both circa 1525, made £25 and £24 each. A rare Flemish quillon-less ring dagger, circa 1470, 22 in. long, made £15. The back-edged blade was oxydized through long immersion in the River Scheldt. A fine bastard or hand-and-a-half sword, attributed to Melchior Diefstetter of Munich, mid-XVth century, the grip bound with fish-skin, made £34; and a mid-XVIIth century Hungarian sword of the same type, 47½ in., £13.

COUNTRY SALES. Some important furniture was sold at Vinters, near Maidstone, by Lofts and Warner. A Chippendale mahogany bookcase, of comparatively small size, 5 ft. 6 in. wide, made £1,750. This had glazed doors in the upper section and drawers below. A pair of Chippendale serpentine-fronted mahogany card-tables, with fretted brackets and carved borders, 3 ft. wide, £320; and a set of ten Hepplewhite mahogany chairs, with shield-shaped backs and pierced and carved splats, £380. A set of nine early Georgian mahogany chairs, with shaped splats and cabriole legs, brought £125; whilst a set of four early Georgian mahogany stools, with cabriole legs and leather-covered seats, made £340. A rosewood sofa table, banded with satinwood, on end supports joined by a turned stretcher, 3 ft. wide., made £110; and an XVIIIth century pedestal writing desk, with twelve drawers, 5 ft. wide, £125. A Regency rosewood dwarf bookcase with a pair of brass wire lattice doors, 6 ft. 4 in. wide, £175; and a small XVIIIth century mahogany chest of two short and three long drawers, 29 in. wide, £350; a pair of Hepplewhite satinwood bowfronted dwarf cabinets, inlaid with floral and leaf scrolls, 24 in. wide, £780.

At a sale at Allington Castle, also near Maidstone, conducted by Knight, Frank and Rutley, two XVIIth century oak court cupboard were sold. One, 4 ft. 9 in. wide, with conventional carving and pendants, made £42; and the other, 4 ft. 10 in. wide, of similar type, also £42. An early German oak coffer, with wrought-iron strappings, 5 ft. 9 in. wide, made £34. Other oak furniture included a Jacobean sideboard, 6 ft. 6 in. wide, with three drawers decorated with geometrical mouldings, £58; and a large Dutch oak armoire, 8 ft. 9 in. high and 8 ft. wide, £46.

In a May sale at Gorrings's galleries, Lewes, a collection of paperweights, including Clichy and Baccarat examples, sold at between £20 and £35 each. The same sale included a collection of old English drinking glasses, from which a pair, circa 1750, with engraved bowls and airtwist stems, made 10 gns. An attractive Swansea tea service of some 37 pieces, sold for £51.

Antique Dealers' Fair

H.R.H. The Princess Elizabeth will open the Fair, the eleventh, at Grosvenor House, Park Lane, London, W.1, on Wednesday, the 6th June, at 3 p.m. The Fair is under the patronage of H.M. Queen Mary. The exhibits will include loans from the Royal Collections and one on loan from the Worshipful Company of Goldsmiths.

Exhibits by the dealers for sale comprise every kind of antique, some of much value and many at prices which less affluent collectors and other lovers of works of art will find well within their means.

As usual, potential buyers will have the satisfaction of knowing that every piece exhibited will have borne the scrutiny of the panels of experts who will have exercised their knowledge and experience to verify the authenticity of the periods claimed for the exhibits, all of which must have been made at least 121 years ago.

The Executive Committee of the Fair is Cecil F. Turner (Chairman), Philip Blairman, E. S. Goodland, J. J. Hodges, A. H. Jones, J. B. Perret and Peter Sparks.

On the opening day the public are admitted from 5 p.m., thereafter the time of opening is 11 a.m., closing at 7.30 p.m., and the Fair goes on until June 21st, excluding Sundays.

